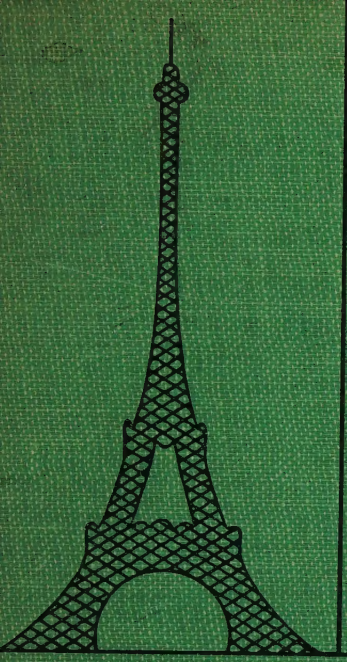

DELINEATOR

PARIS FROCKS AT HOME

BUTTERICK

173

It has always been true: costumes individually created have that indefinable quality of charm that never fails to win interest and approval.

PARIS FROCKS AT HOME

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F O R E W O R D

To that great army of wise women who appreciate the supreme importance of being really well dressed, Butterick dedicates this ultra modern book on modern dressmaking.

Here in the step-by-step evolution of a smart frock Butterick has crystallized the formula for successful dressmaking . . . a formula which resolves itself into these three factors . . . the choice of a superlatively smart style in a good pattern . . . smart fabric in a becoming tone and texture, correctly cut . . . and perfect workmanship.

The fascinating chapters on line, color, and texture reveal the importance of careful selection of pattern and fabric, teach you to know yourself, and unlock new doors to beauty and charm. Step by step, experienced dressmakers lay down the a, b, c, of cutting, fitting and finishing, explaining briefly and directly, demonstrating with pictures, the essentials of perfect workmanship. They have performed for you all the costly time-consuming experimental work that might have made your home sewing a hazardous venture. Their dressmaking methods are new methods that will impart to your clothes that distinctive "custom-made" air.

Dressmaking books are not made for the ages but for the day of current fashion. When fashions change methods of dressmaking change and you must have the new methods. "Paris Frocks at Home" is the logical guide to successful dressmaking because it is completely in step with the new fashions. Its authoritative pages will give you confidence in your own creative ability.

Grace C. Dimelow, Educational Director
THE BUTTERICK PUBLISHING COMPANY

I. INDIVIDUALITY BUDGETED

Fashion changed over night!

How many of us complacently viewed our perfectly adequate and good-looking clothes line in our dress closet some months ago and felt reasonably content? Then what happened? Fashions changed—seemingly over night. Our nice modish two piece dresses with plaited skirts barely reaching our knees (sometimes our bare knees), our straight little jumper over-blouses with belts nonchalantly poised on the hip bone, our rather severely tailored necklines innocent of any fluffy frills,—all these perfectly wearable and hitherto undeniably chic clothes suddenly became discards.

But suppose our budget didn't permit of wholesale discards—and most of us have that kind of budget—what then? We shopped, hopefully, to see what we could do to rejuvenate the discouraged wardrobe. We tried on the new dresses. Did they fit? No, they didn't, and we looked like somebody else whom we had seen in bad dreams but never in real life.

The dresses had waistlines, but not where we had ours. They had moulded hips which failed to mould ours. They had long dipping hemlines which dipped excruciatingly. Moreover, as we surveyed the series of calamities, we realized that that dress couldn't be made to really look, even with dollars worth of fitting, like our very own dress.

Confronted with this situation, most really smart women repair to a dressmaker with a reputation and a collection of chic models. The dressmaker and madame go into consultation, in fact many consultations, for really smart women have a very great deal to say about just how they wish their clothes made. Even

if M. Poiret or someone equally gifted is their couturier, the best dressed women like to select their own materials, decide upon just how much ripple there is to be and from what point it shall start, the placing of a belt and of what it shall be made. After all, we women know more of the real truth about our build than anyone else. We have certainly looked at ourselves more often.

Set up your own little competition with the French.

Most of us, however, cannot patronize the French couturiers or their American contemporaries. The only sure way for us to dress individually is to make our own clothes.

What must we have to do this? A good range of fabrics from which to choose our own individual one, a good pattern with clear cutting, fitting and sewing directions, a sewing machine, intelligence and common sense, some patience, and above all, the spirit of adventure.

You know on the face of it, that with these aids *you* can have a much better costume for fifteen dollars than you could buy for thirty-nine fifty, and it will be *your* dress. Mrs. Lady-Next-Door cannot possibly have it too.

The really good pattern, a Butterick pattern for instance, is the keystone which supports all your dressmaking accomplishments. We know that individuality and smartness in dress is achieved by making your clothes at home and we know you can do it. You do not have to be an expert. The manufacturer who produced your pattern is one. If you do as he tells you, using your own good judgment, you will be thoroughly well turned out in the best type of custom-made attire.

Your new costume is expressed and expresses you in your favorite color, your best lines and your most coveted fabric. Has that ever happened to you in a "ready-made"? Somewhere among these things there was a compromise, I am sure.

To do successful home custom dressmaking observe these cautions:

1. Never economize on fabric. Someone has said a garment is never better than its fabric. Do not risk the misfortune of having a shabby garment before the season is over.

2. Always buy the full amount of material called for by the table on the pattern envelope. Skimping always shows and makes your dressmaking so much more difficult and so much more time-consuming.

3. Always hold the paper pattern against you to be sure of lengths and widths and general positions of lines, taking note of necessary changes. There can then be no unpleasant surprises in store for you.

4. Don't copy the best selling design in the biggest department store in your city. Almost anyone can own a Ford.

5. Pick out a pattern embodying lines which you wear well. This little book contains definite suggestions for doing this if you need to be reassured on this point.

In doing your own custom dressmaking, be enthusiastic about it—it is a thoroughly fascinating sport!

161 Sixth Ave., New York

This is the Butterick Building, the home of Butterick Patterns, Delineator, and Delineator Home Institute.

Here the frock that you will presently make is visualized by expert designers, made on a living model and translated by master craftsmen into the magic tissue and Deltor.

Here, on the twelfth floor, Delineator is made. Here a busy staff welds the contributions of a dozen different departments into the magazine nearly three million women read and endorse.

And on the fifteenth floor one finds the living Delineator, Delineator Home Institute, where lovely interiors are constructed before your eyes, household engineers test labor saving devices, and dieticians invent delectable new dishes. It is a fascinating place. Drop in some time when you are in New York.

II. BE YOURSELF—DRESS YOUR PART

Cultivate your gift for clothes.

Be yourself as you are and as you want to be. The frocks you wear will achieve this ambition for you. You can create a charmed circle of admiration wherever you go simply by the way you dress. Cultivate your gift for clothes. The puritan virtues concerning dress, while still virtues, are no longer in fashion. Enjoy your clothes.

Happiness in wearing clothes is dependent, however, on some homely and revealing facts. You must know what you are really like. No one else, however, need know the whole truth about you.

You must have a long mirror and use it unsparingly in the best possible light. Unflattering daylight is essential. Then examine your contours and your proportions with the same critical eye with which Hollywood examines applicants for bathing beauty contests.

Having faced the brutal facts, be reassured. Think of what you can do for yourself that no "cloak and suiter" could possibly do for you.

You know somewhat vaguely that certain lines usually are becoming to you. Now you begin to understand why this is so. In making your clothes you will know that since you are totally different in build from Greta Garbo you will choose a pattern which looks more like you and less like Garbo.

Consider the necklines.

Take the matter of necks and necklines. There are short necks and long necks, thick necks and thin necks.

The short necks must be given space. Don't choke them or muffle them or put strings of large pearl beads around them. Give them air. Deep V necklines add inches to short necks, both front and back; bateau necklines do just the opposite and frills, particularly starched organdie frills, completely choke the person to death. Long necks take kindly to rolled and frilled collars, draped blouses and unsymmetrical necklines, scarfs, etc. If you have a long neck and a thin square jaw do not wear a square neckline.

How to minimize those hips.

Legs and hips must have our attention during our creative dress activities, not after the costume is finished.

Circular skirts with low flaring lines make both hips and legs appear smaller. Discreet exposure of legs by means of uneven hemlines or semi-sheer materials is much more flattering to them than exposing them against a background of a skirt which is long in back and somewhat shorter in front.

Broad hips accompanied by narrow shoulders is just one of those things which, being women and in many cases over 25 years, we have with us. Both dieting and dress must come to the rescue. Choose a pattern with a V bodice construction when you can, but be sure the V is in good position, standing right side up, with two of its points somewhere near the shoulders and its third point centered somewhere below the waistline. Do not draw material tightly around any of your round rear contours, nor for that matter, over a round tummy. Boleros, cape backs and jackets have a little swing that distracts attention from rounded contours below the waist. Soft blousing over a judiciously

placed waistline often produces the desired effect. Place bows discreetly: on flat places—yes, if you wish; on contours—never. Consider the appearance of bows on large bosoms. It just must not be done, that's all.

Shoulders should get affectionate attention.

Broad shoulders are for the most part easy to dress, for the hips usually look slim by comparison. Unusual breadth and squareness may be reduced by setting sleeves into a high armhole or by using raglan sleeves. This lady does not wear cape sleeves or patches of embroidery on her upper arm. Narrow shoulders require sleeves set as far out on the tip of the shoulder as is consistent with a good fitting armhole. Capes are very acceptable. Shoulder epaulette yokes increase the apparent width of the shoulder.

Hands and arms cause real fits of depression at times, possibly because we can see them so plainly even when we are not studying effects in the mirror. Large hands are made to look larger and long ones longer by tight cuffs and sheath-like sleeves. If you hate yourself in a sleeveless evening dress, try fluttering squares of chiffon hanging from the shoulder at the back or a short cape sleeve reaching a little above the elbow.

Which ones of us wear successfully the dress with yards of bouffant taffeta below the waist—the robe de style? Well, there is the young tiny person, as well as the person who is small above the waist, but not so small below. Her defects are discreetly hidden by this type of dress. But what of the woman who is really matronly in build? No puffy bouffants for her. She would become terrifyingly enormous.

Advice to the voluminous.

The large woman receives lots of advice about how

to dress, some of it unfortunately misleading. She is told to wear loosely fitting, flowing costumes, to wear trim, snugly fitting garments, to wear vertical lines avoiding, as she would the plague, anything horizontal in her clothes.

There is more than an element of truth in all these bits of advice, but they should not be taken too literally. For instance, the loose flowing costume had better be made of chiffon or something soft. Some suggestion of one's figure is desirable to counteract the appearance of mere bulk. The large woman often has slim hips and it seems too bad not to make the most of this good feature.

And about the waistlines.

Does the large woman wear the new dresses belted at the natural waistline? She often gets the impression that fashions revealing the natural waist are not for her. But it really depends upon where the belt is placed, and whether or not it is bound tightly about her. A suggestion of waistline obtained by some moulded fitting somewhere near the waistline or groups of tucks front, back or sides, skillfully shapes a frock without defining the waist. Diagonal seamings or set-in pieces in a dress may often suggest waistlines and produce "slimming" effects as well, when they extend from a point slightly above the waistline and descend gradually into the skirt regions.

After all, to be ourselves we must know ourselves, as well as knowing the fashions.

III. LET FABRICS WORK THEIR MAGIC

Fabrics can make you or break you.

Selection of the material for your own particular costume requires much more finesse than you may have realized. Knowing what you like or what is in fashion is not a complete guide. Does the fabric like you as well? Does it "look like you"—that is, like your personality?

Give yourself and the pattern you have selected the best possible break. Do not buy anything but a good quality of material. Bargains in silks and woolens are seldom real bargains except under very unusual market conditions. The tired looking dress makes one feel weary. It is no wonder some dresses get looking tired so soon when one considers how little real strength the material had when it was born. A trip to the cleaner's usually saps whatever deceptive vitality the fabric had when you saw it on the counter. No, do not economize that way.

Don't skimp on quantity.

And another timely warning, do not buy too little material. The remnant counter may help you out occasionally but usually it raises false hopes. The pattern envelope tells you exactly the amount of material to buy for average heights. If you happen to be six feet, two inches, then you had better buy additional quantity to cover your length.

Materials can't be skimped or stretched to reach. Sleeves have been known to slip right out at the shoulder blade where seams were cut too narrow and backs were skimped to accommodate the limitations of too little fabric to really cut the dress.

The pattern envelope is a shopping guide.

Many of us buy our pattern before we buy the fabric. In general that is a very good habit. For, *voila,* not only does the pattern envelope tell us how much fabric to buy, but what fabrics are especially good for each design.

Tailored effects seldom look well in chiffons. By the same token, woolens, even the medium weight ones, should not be used for billowy fluttery designs. Stiff taffetas that gather delightfully into puffs just cannot be draped. Take the advice of your pattern envelope with respect to matters of this sort.

Luxurious, decorative materials like velvets and metals are themselves sufficiently interesting to be made up in the simplest fashion. Whatever happens, don't look dressed up in your grandest clothes.

Breaking into print.

Prints should be made from a pattern of few pieces and simple cut. Avoid the bother of matching leaves and stems by choosing a design with few pieces to put together. If you feel a little amateurish at first with your dressmaking, use some jolly little all-over print fabric. Any slight mistakes will be completely hidden from the most critical eye. Plain fabrics are not so kind to the new but enthusiastic dressmaker.

The present fashion indicates some intricacy of seaming for the plain flat crepe, canton or crepe roma dress. Satins require some delicacy of touch. If you have a sure touch and like to take pains, by all means make yourself some stunning clothes in these fabrics. There is an elegance emanating from the folds and gleaming surfaces of the satin gown which we all want

to radiate, that is, provided we are not endowed with too many curves. The heavy set woman wears her satins dull if she wears them at all.

Who has not been puzzled when buying prints? It's a desperate feeling to see counters filled with bolt after bolt of prints—and they all look so alluring. Remember the material will fall in folds in your dress, its flatness will disappear—and it is the *effect* of the fabric held against you which matters rather than the delightful little lines in the detail of the design. Don't think for a minute that the print draped over the burly shoulder of the super-salesman will look the same draped over your own ladylike proportions. So carry your prospective purchase to a mirror and really see effects against yourself, and in relation to your own coloring and even your facial expression. The large colorful print may be for you but consider it carefully. It is more important to you that your personality subtly expresses itself, than that the world should know you are wearing a new print gown. Small jewel-like prints have a tendency to make the body recede from the dress in flattering fashion.

Transparent, fluffy dresses made over well fitted slips give a sensation of three dimensions which helps create this illusion. And by the way, a built-up line at the top of such a slip is much more flattering to a person with heavy shoulders and bust than the straight across variety.

What of this newly discovered ensemble!

As a matter of fact we have always dressed in ensembles if we were well dressed people, but we didn't have a name for it. We used to call it "good taste in dress." Our stores gave us little help in assembling

our effects. We had to make our own discoveries in chic. Now they are merchandised with the express purpose of coordinating everything we wear so that we may present a harmonious whole as we step out. We may now really indulge our fancy for combining fabrics and colors, for the stores have the merchandise if we will but use care and discrimination in our selections.

In general, bright startling colors may rob us of our own color and extinguish us. So if you have a special hankering for a Chinese red dress, just control yourself on the hat and be satisfied with a dark or light hat with some small touch of your favorite red deftly introduced as a harmonious note. Save the red beads for something else and wear a string of pearls or omit decorations altogether.

Gloves and stockings, shoes and bags—shall they match each other, the dress, the coat, or what? Whatever we say on that point may have to be unsaid six weeks from now. In general, some subtle relationship should exist between hose and gloves. Shoes and bags, for the present at least, should bear a color relationship if not always a texture relationship.

To restate our original thesis, an ensemble is a complete costume in good taste, with that suavely casual appearance that is the result of careful weighing of effects.

Let us not look too precisely dressed.

IV. COLOR: FRIEND OR ENEMY

The Fabric Counter may be your Waterloo.

Each one of us has our special color pals—we like them a lot—when they are near us we get a real thrill. There are literally hundreds of these colors waiting on every fabric counter.

However, some of these possible colors are more friendly than others. We do not all respond in the same way to all colors. Some colors always make us happy while others make us miserable. Some make us vaguely uncomfortable and others make us comfortably contented. Perhaps you have never realized how much power for pleasure or pain is inherent in an innocent looking five yards of material.

Warm colors, the reds, oranges, yellows, some greens and some purple-reds, are definitely exhilarating to some people—and in some cases sufficiently exciting to be really disturbing.

Cool colors, on the other hand, like blues, blue-greens, violets and some greens cause reactions ranging all the way from a sense of calmness and security to the deepest depression amounting almost to an inferiority complex.

Individuals react in different degrees of intensity to warm and cool colors depending upon their temperament.

What colors befriend you?

Since colors have so much power over our feelings it becomes a matter of extreme importance that we know which ones are friendly and which are out to "do us wrong".

The colors you wear may be the greatest single aid or hindrance to your social or business success. Did that ever occur to you?

The color of your dress may completely upset the effectiveness of your carefully designed, well selected Butterick pattern by rendering you so insignificant that no one sees you at all.

There is no one quite like you.

If all people reacted the same way to colors we could just give you a set of rules about what happens when one wears red, for instance, and all you would have to do is memorize the rules and be assured that all would be well. But we can't do it that way since no two people are exactly alike. Do you know anyone exactly like you except possibly your twin sister? No two people have exactly the same combination of coloring of hair, eyes and skin together with build and facial expression. In other words, no two personalities are exactly alike. But what about "types" you say? It's a comfortable theory but it just doesn't work when you start out to select your own best colors. Few of us are types, most of us are a mixture of characteristics found in a number of so-called types.

The exact coloring of your own hair, eyes and skin as well as your own special personality must be taken into account in accurately determining which colors are best for you.

The one-color habit cramps your style.

Some of us have certain beliefs and habits concerning colors which may be cramping our style badly. We have usually found in assisting people to select their colors that we can increase very greatly the range.

A cure for a dark brown taste.

I think in this connection of a certain dean at a woman's college who has the "brown habit" so badly that she is making herself look years older than her age. When she herself was a student in college brown was undoubtedly one of her best colors and she forthwith adopted it for life. She not only dresses in it but furnishes her entire house in browns, oranges and some yellows. She writes with brown ink, and even uses a brown typewriter ribbon. The fact she seems not to realize is that the color of her hair and skin has changed with the years. Her build is different, and the sparkle of her eyes is not so bright, or if it is, the way she dresses deadens her personality. If someone could just induce her to wear some rich dark reds or some bright dark blue-greens the magnetism which she unquestionably possesses would be apparent the instant she steps into a room or sets foot on the campus.

How then shall we make a discriminating selection of colors for our clothes so that we may be reasonably sure of choosing the right ones?

These color rules are for you.

Some general suggestions about choosing colors should be of practical help to you.

First think of yourself as an individual, not as someone approximating a type.

Then consider the color of your skin, face, neck and all that is usually exposed by the present fashion for open necked daytime dresses. After all, more square inches of skin coloring enter into your personal color harmony than hair or eye coloring.

Reds vitalize the skin.

Dressing to your skin coloring is very simple. You just choose colors which will make your skin look as vital as possible.

In general, the colors which will do this are certain reds, if not too bright, pale coral or tea-rose pink as it is sometimes called, peach color, and a flesh color with a warm or somewhat yellowish cast, sometimes called cameo shell.

For transparent skins.

For the fragile looking, rather transparent skinned person certain cool reds if not too dark and seemingly heavy, and pale cool pinks cast a subtle delicate flush over the skin. The only person whose skin just can not be dressed in red of any tone is the rather florid, red faced or red nosed lady.

Blue-greens do astonishing things.

Still another color range, which does very flattering things to skins is the blue-green color family. Blue-greens suggest their opposites . . . the reds, the vital glowing tints which we must simulate in a subdued way if they are not actually present somewhere below the surface.

Dark, light and medium blue-greens, provided they are not too bright, do really astonishing things to freshen skins. If you happen to have a decidedly purple-blue eye the blue-greens may make your eyes look somewhat steel-like and impersonal. Intense jade green in large amounts makes a dark skin look too swarthy or a florid skin too coarse, but is very becoming to a honey color sun-tan skin.

The hair has its becoming colors too.

Next let us examine colors which do the very nicest things to our hair. Hair coloring usually tones into the yellow, red or brown color paths. Some blond hair seems to measure in a clear warm yellow path and presents few color problems. Those of us who have hair of the mouse colored, medium blond variety will get the maximum clear color effect by wearing dark browns, navy blue and dark reds, provided these colors are also good with the skin and eyes. The person with medium blond hair avoids beige as a rule.

Gray hair is a problem.

The person whose hair has started to get gray has a real problem because of this mixed stripy effect in her hair. She must avoid any colors or textures which call attention to the nondescript character of her hair. As a rule she dresses in either dark or light colors avoiding medium shades or middle values, provided of course her build is such that she may wear light colors successfully.

Black sometimes produces a very distinguished effect when one's hair is this mixed color, since it intensifies the dark tones still left in the hair and throws into relief the silvery high lights, and an otherwise dull pepper and salt effect becomes clear cut and sparkling.

Select your tweeds carefully.

Strong bright browns are usually very unfriendly to this mixed hair. Tweeds should be selected carefully. The red, green, blue-green, or warm purple tweed mixtures do much more for gray hair than black and white tweeds, altho black and white may be used for a coat when one always wears a hat.

Color contrasts flatter white hair.

White haired women have a comparatively easy time with their color selections. Any color which contrasts with white hair will be flattering with the possible exception of brown. Even this color may be used in velvet or furs if the white haired lady has a clear skin and brown or hazel eyes. Beige sweaters and hats do nothing whatever for her hair, altho it is so beautiful that even they cannot seriously damage it. She might better select colors of greater depth and clearness, dark, light or medium but seldom exceedingly bright.

Gray for gray haired people? Yes, by all means, provided it tones into the same kind of gray as appears in the hair. A warm gray is apt to be more becoming than a cold slatey gray, since the effect of blue-gray against the skin is chilling.

The eyes have it.

You may wonder why we have postponed a consideration of the color of the eyes. You doubtless have heard repeatedly that if one's clothes match one's eyes, then all will be well. But wait. We realize now, that the colors we wear must be becoming first to our skin and then to the hair and eyes. Eye color is subtle and sparkling.

Most eyes are mixed in color. That is, a brown eye often has in it certain dull yellow lights as well as dark yellow-red lights. Blue eyes may be either purple-blue, almost violet, clear blue, or blue-green, often showing flecks of tiny streaks of yellow-red. So-called hazel eyes are often chiefly yellow-green. Whatever color we wear should add to the depth and sympathetic expression of the eye.

Brown for brown eyes.

Brown, reds and greens will all deepen the color of brown eyes while certain rather bright dark blues will make the so-called black eye (which is really a dark yellow-red eye) look dark and velvety.

Blue for blue eyes.

Blue for blue eyes is safe enough providing it is the particular blue that matches the blue in your eye. Purple-blue worn by a person with green-blue eyes has the effect of producing a rather colorless gray eye which looks as hard as nails.

Hazel eyes are rather fun to dress since one can be green eyed one day and amber eyed the next, depending upon which of the colors in one's eyes is intensified by one's dress. Yellow-greens produce an amber light which is most alluring and provocative while certain warm red-purples give these eyes a greenish cast and a quizzical and sophisticated expression.

Who wears black well?

How many times we are asked, "Can I wear black?" The answer is yes, in ninety-nine cases out of one hundred. The trick is to choose it in the right texture. For some skins, black should be worn with a softening color or texture between the black fabric and the skin. This is true when the skin is of china-like transparency and rather colorless, as well, as when the skin is inclined to be sallow.

The flattering transition colors to wear with black are warm flesh color, egg shell, nude, Vionnet pinks, pale coral. Antique ivory, especially in nets, fine laces, and batistes is flattering to any skin.

The secret is in the texture.

And now, what of this all important matter of textures for our black costumes? Black canton crepe, crepe marocain, crepe faille, or some of the more sparkling pebbly crepes are more becoming than flat crepe or crepe de chine. Shiny black satin is trying but becomes less so as we choose satins of subdued brilliance, with a finish more like poult de soie. Many people can wear black satin, however, who would find satins in strong colors unflattering to their build and ageing to their skins.

Transparent black is usually very flattering and the semi-transparent materials such as crepe roma, elizabeth, triple voile, flat chiffon, wool crepe and wool georgette can be counted upon to take pounds from your figure.

Taffeta, if black and very stiff, produces an austere effect. The stiffness of line and sudden contrast of high light and shadow in this material has a staccato feeling which is very becoming to youthful faces and figures in bouffant costumes.

White can do you dirt.

White—innocent enough looking as it is, may play the very dickens when clasped to your bosom. Dead white is trying in almost any texture to all but the most perfect skins as well as adding to the apparent size of the figure. "Off-white" tones, on the contrary, are flattering.

Pastels are flattering.

Pale slightly grayed pastels, such as flesh color, Vionnet pink, cameo shell, egg shell, nude, pale orchid,

peach color, tea-rose, water greens, pale acquamarine, maize, endive, and very pale warm yellow reds, old ivory, etc., often have the effect of clarifying a somewhat sallow skin. The only way to discover which are your best pastels is by holding them next to your face and throat and studying the effect. Try them in soft crepes or chiffons. Satins may not be so flattering.

A word to the wise.

Just a few cautions concerning colors that may not always prove good friends. Strong bright purple-blue, the so-called royal blue, or blue glory, is very trying to most skins. Watch out for this color, since the color itself seems to have a great appeal, especially to our husbands and to all male buyers in department stores. It always appears under some name on each season's color card. This strong bright purple-blue calls forth all the lurking yellow which may be an underlying color in the skins of many of us, and so causes us to have brownish shadows in hollows around the eyes, about the mouth and in the throat. Two types of women do wear this color well, however. One is the clear skinned girl with purple-blue eyes and spun gold hair. The other is the Irish type with fair, peaches and cream skin, clear blue eyes—or snappy brown eyes and black hair.

Purples must be handled with care.

This is supposed to be a good color for the matronly type or elderly woman. Most purples drain color from skins, but certain warm red-purples, like the Patou purple of a recent season, do wonderful things to clear skins and brighten eyes. Look for the egg-plant colors then, if you like to wear purple. Royal purple is unfriendly to almost every one.

In a season when it is fashionable to look swarthy and heavily sun tanned, these strong bright purples, blues, greens, and oranges are worn by the younger set to enhance this effect. Both the purple and purple-blue, however, have the effect of coarsening the skin.

Don't be a slave to fashion.

What shall we do concerning fashions in colors? Fashion is so important that it must receive a large share of our attention. Every season certain colors receive favorable fashion acceptance. There are always enough of these fashion-right colors and various shades in them in the shops to make it entirely possible to secure a varied color wardrobe of our own becoming colors. But always remember, nothing is gained by wearing a fashion-right color which is desperately unfriendly to your skin, eyes and hair.

V. YOUR PATTERN
YOUR PERSONAL SHOPPER

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Rayons or Celanese in any Fabric suggested above.
Plain or Printed.
view B
Reversible Silks - - - - - - - - - With Reverse Side of Same
view C
Light Weight Velvet, Or any Fabric suggested for other Views.
THE BUTTERICK PUBLISHING COMPANY NEW YORK PARIS LONDON

1. The guide to fashion-right fabrics.

The best fabrics in guaranteed quantities.

We said in a previous chapter that your Butterick pattern envelope would assist you in your selection of fabrics and here is a picture of the envelope which eloquently proves our statement.

Here are listed according to view all the fabrics that successfully interpret the spirit of the design.

They are the best fabrics for this design and not only for this design but for three ways of developing this design: views A, B, and C.

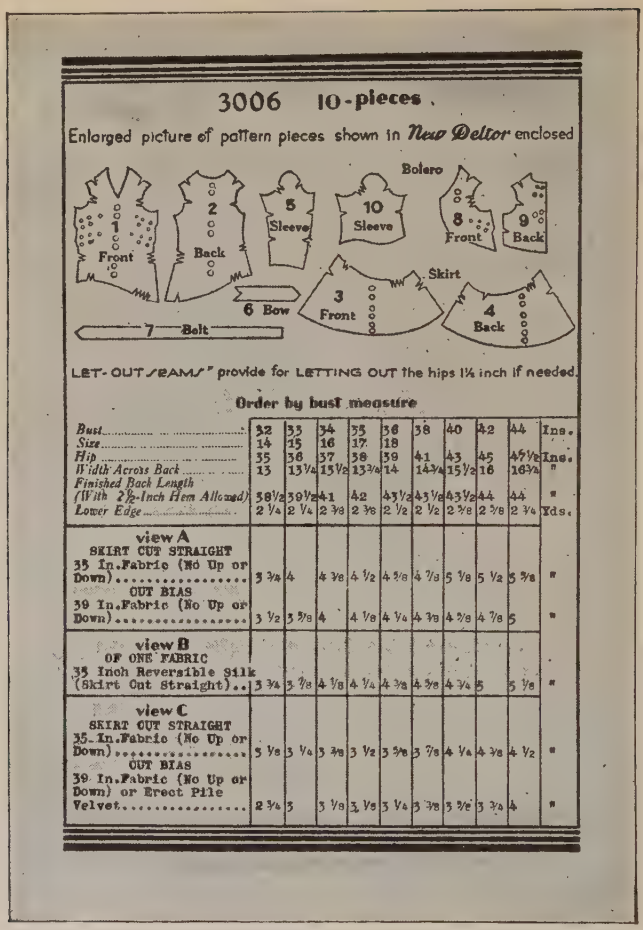
How do we know this? We have had expert dressmakers try out this design for the kinds of fabrics listed. We can joyfully assure you that the precision of line and the smartness of this design can be produced by you in any one of these fabrics.

How much material shall I buy?

We are showing you the reverse side of the envelope where you will see we have kept our promise of quantity guarantee. Your own size is listed there with important measurements including the finished length of your dress from neck to bottom of skirt at center back and the yardage for your size for each view of the dress is plainly indicated in widths of materials suggested for your dress. We have given you a choice of two ways of cutting your dress besides. You may have a bias ripple in the skirt or a straight one as you prefer.

Experts work out fabric quantities.

These fabric quantities are carefully worked out by experts with the individual pieces of each pattern. That is why we can guarantee them.



3006 10-pieces.

Enlarged picture of pattern pieces shown in *New Delior* enclosed

LET-OUT SEAMS provide for LETTING OUT the hips 1¼ inch if needed.

Order by bust measure

Bust	32	33	34	35	36	38	40	42	44	Ins.
Size	14	15	16	17	18					
Hip	35	36	37	38	39	41	43	45	47½	Ins.
Width Across Back	13	13¼	13½	13⅜	14	14¾	15½	16	16¾	"
Finished Back Length (With 2½-Inch Hem Allowed)	38½	39½	41	42	43½	43⅞	43½	44	44	"
Lower Edge	2 ¼	2 ¼	2 ⅜	2 ⅜	2 ½	2 ½	2 ⅝	2 ⅞	2 ¾	Yds.
view A SKIRT CUT STRAIGHT 35 In. Fabric (No Up or Down)	3 ¾	4	4 ⅜	4 ½	4 ⅝	4 ⅞	5 ⅛	5 ½	5 ⅝	"
OUT BIAS 39 In. Fabric (No Up or Down)	3 ½	3 ⅝	4	4 ⅛	4 ¼	4 ⅜	4 ⅝	4 ⅞	5	"
view B OF ONE FABRIC 35 Inch Reversible Silk (Skirt Cut Straight)	3 ¾	3 ⅞	4 ⅛	4 ¼	4 ⅜	4 ⅝	4 ¾	5	5 ⅛	"
view C SKIRT CUT STRAIGHT 35-In. Fabric (No Up or Down)	3 ⅛	3 ¼	3 ⅜	3 ½	3 ⅝	3 ⅞	4 ¼	4 ⅜	4 ½	"
OUT BIAS 39 In. Fabric (No Up or Down) or Erect Pile Velvet	2 ¾	3	3 ⅛	3 ⅛	3 ¼	3 ⅜	3 ⅜	3 ¾	4	"

2. The chart of guaranteed fabric quantities.

VI. SUITING PATTERNS TO PROPORTIONS

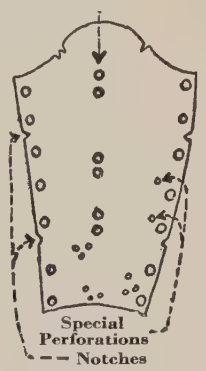
"Check and double check."

You now have the supreme satisfaction of knowing that you have painlessly acquired the right colors and fabrics for your new costume. You also have selected a pattern of good lines. But wait. Are you sure you know the size that fits you best? You may have some delusions possibly acquired by the size marked on your last ready-to-wear dress, by which a kind hearted manufacturer made you a 14 as a bit of subtle flattery. You may have some personal characteristics which no sizing system, even one as perfect as Butterick's, can take into account. For instance, an over-large upper arm brought about by constantly playing family chauffeur is not provided for in your otherwise perfect 36 pattern. So, be measured. Insist on it when you buy your pattern.

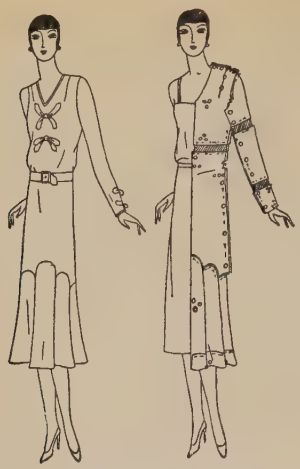
3. Small perforations mark waistline.

Recite your lesson to a salesman.

Put a couple of discreet checks on your pattern envelope opposite your size and yardage before you walk on to the fabric department. Then, parrot-like, recite your lesson to the sales person. Thus you save your time, your pennies, and your poise.



4. The special perforations mark elbow.



5. Lengthening waist and sleeve pattern for the very tall figure.

6. For short figures, pin tucks where the Deltor directs before you cut.

Trial before error.

Arrived home, tear off paper and string and let creation begin. The first burning question to be settled is the length of your dress. Hold the paper pattern up against you. Shall you turn your hem up on that row of perforations or add or subtract an inch? Your mirror answers this question for you, but be sure as you make this momentous decision that you are holding the waistline of your paper pattern against your own waistline.

Then, pin your pattern together and try on your paper half dress. This little session of finding out about your pattern and yourself before you snip a single snip in your perfectly good material will save you any subsequent puzzling surprises. This is your chance to play safe.

Pattern markings keep you straight—don't detour.

When you opened the pattern envelope you must have noticed the blue-green sheet of paper with printed illustrations. This is the Butterick Deltor, your friendly consultant while you make your costume. Lay it aside for the moment and examine the tissue paper pieces. All of them have round punched holes of two sizes, as well as small notches at occasional places on the edges of the paper. Be assured that each mark on the tissue has a special style meaning which you will certainly want to know before you cut your dress. But, fear not, there is nothing cryptic about them. They are only another way of reading your A, B, C's.

First select your view.

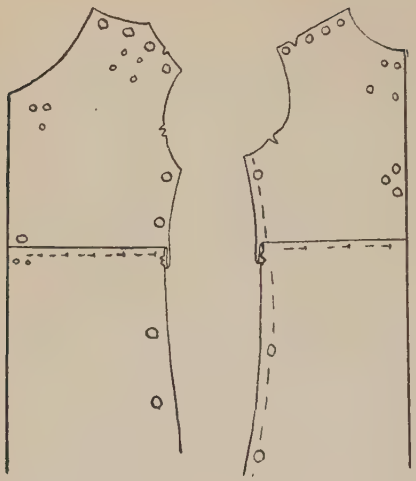
After comparing the pieces with those on the Deltor's diagram, lay aside the pieces of tissue, if any, which are not needed to make Views A, B, or C, as the case may be, and in order to avoid any crowding on your cutting table, return them to the envelope.

Pattern shorthand.

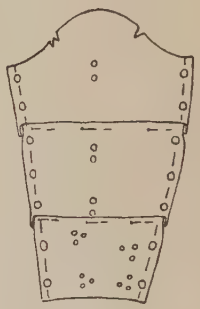
There are perforations which appear in almost every Butterick pattern, a pair of small perforations placed horizontally. They are pattern shorthand for the word "waistline". When found on the sleeve they stand for the word "elbow". By placing these waistline marks at your waistline you can readily see whether you need to lengthen your pattern above the waistline or shorten it there. (Ill. 3, 4.)

Consider the hem allowance.

Be sure you have accounted for the hem allowance when making any tests for length.



7. For the figure shorter than average pin even plaits across bodice and sleeve at points shown.

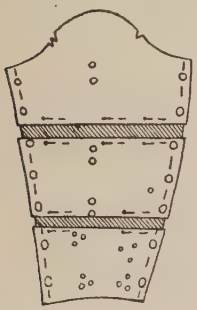


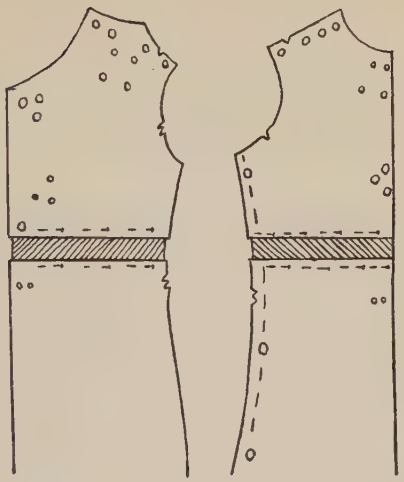
If perforations could talk.

You have by this time doubtless noticed the large holes in your tissue grouped like a triangle and placed close to the edge of the paper. They are Butterick shorthand for, "place this edge on a straight fold of the material." On some pieces you will see pairs of large perforations. They say, "place us on the straight grain of material." Still another line of single large perforations always found three-quarters of an inch from the edge of the paper says, "I mark the famous Butterick let-out seam." These are very important since they make it possible for you to make seam adjustments during fitting. Custom tailors and Paris couturiers always cut clothes this way.

The other perforations in the paper, both large and small, begin to take on special meanings for you. They are chiefly indicative of special constructions such as placing plaits, making shirrings, setting on yokes or inserting panels.

8. For the figure taller than normal slash pattern and separate pieces an even width all the way across and pin.





The long and the short of it.

Are you the five feet one or two charming bit of humanity? Or the willowy five feet nine poster girl? In either case, you must alter your pattern a bit before you cut the material.

Pin your pattern together as we have suggested and locate the waistline against your own. If these perforations seem to come to rest below your waistline, you must pin a tuck in the paper to raise the natural waistline perforations to the correct place. If the perforations come above your waistline, use a tape line to measure how much too high they are.

If you must have more length, cut the paper straight across. Separate the two pieces and insert a strip of paper in the gap, the width your tape measure told you while you were examining your tissue paper dress. Now try on your paper dress again.

Sleeve lengths are altered just this same way.

For subtle flares.

The illustrations on this page and the next show you how the flare you admire so in the picture can be kept, even though you must shorten or lengthen your skirt.

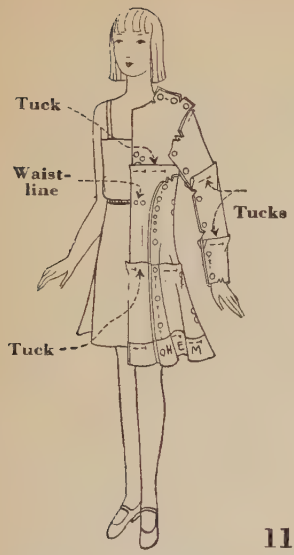
9. Flare slashed and spread to fit lower section after tuck has been pinned to shorten it.

If the flaring flounce or circular skirt is less than three yards at the lower edge, do not cut off any paper at the bottom of the skirt, for by doing this you lose some of the ripple. Instead, pin a tuck following the circular line as well as possible and then just cut through the fold in the paper. Lay the top section over the lower section. Slash the top section at intervals and spread it so that both sections fit. (Ill. 9.) Of course, the top section is set down on the lower section the number of inches you must shorten your skirt.

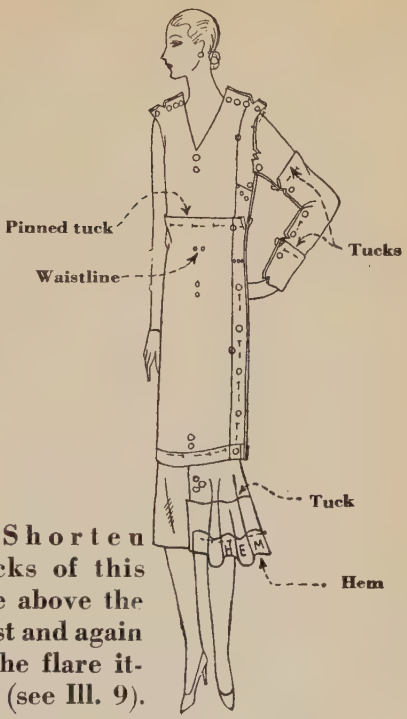
It's all a matter of proportion.

Circular flounces may often be lengthened or shortened at the bottom but in the illustration on page 33, while the dress may be lengthened by adding inches at the bottom it must be shortened by folding a tuck in the flounce and lapping slashed pieces as we have just described. In this way whatever your height, your dress reproduces the same proportionate flare that you see in the illustration.

Attention to these little niceties in dressmaking is so important that we have shown them all on the Butterick Deltor, sketched as they come from the hands of expert dressmakers.



10. The Deltor says to shorten this frock by pinning tucks at these points.



11. Shorten frocks of this type above the waist and again in the flare itself (see Ill. 9).

Youthful flares should be encouraged.

Our modern children, even the young ones, have a distinct flair for clothes. Butterick knows this and makes just as complete Deltors for the children's patterns as it does for those designed for their mothers. Test your little girl's pattern for length just as you would your own and make alterations at the points suggested in the Deltor. That way lies childish chic.

The little girl's dress in the illustration would lose much of its charm if the set-in panel were shortened or lengthened at the hem. The Deltor says, "Shorten or lengthen, Madam, a little below your child's hips."

Do as the Deltor says.

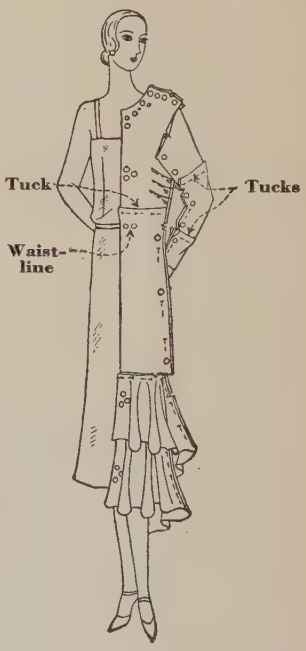
The amount of ripple and fullness in flounces requires a definite finesse in designing. Do not then interfere with your designer's plan but consult again your constant companion, the Deltor. In the woman's dress illustrated below, the Deltor says these two flounces, since they are quite full, may be shortened or lengthened at the bottom without injuring the spirit and feeling of this very flattering Butterick design. You can't possibly go wrong you see, if you and your Deltor make the dress together step-by-step.

Have we taken on weight?

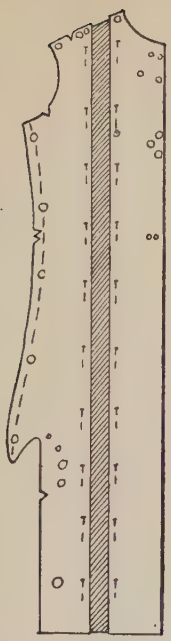
Well, what if we have taken on a little weight. We can always diet a little and roll a lot, but in the meantime we may have to make a few alterations in our perfectly proportioned pattern.

For broad backs.

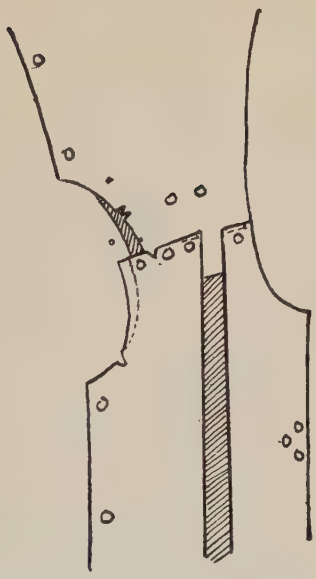
When one's back is broader than the convenient table of measurements on the pattern envelope says it should be, just slash the back pattern from shoulder to bottom as shown in illustration 13. Spread the two pieces of the back apart and insert a strip of paper wide enough to increase width of back.



12. The Deltor for this design says lengthen or shorten at the edge of your flounce.



13. Back of pattern cut and widened evenly all way down.



14. Front built out to accommodate widened back. Dots indicate cut-off.

Recut your back pattern.

The back shoulder line then becomes longer than the front shoulder line. Place the shoulder lines together at the neck. Add half the increased distance to the front at the armhole by building out the pattern, and take away half the increased length from the armhole on the back by cutting off the pattern. This change at the armhole runs off to nothing at the notches.

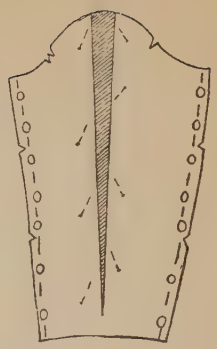
The illustration (number 14) shows you how.

Arms must be easily bent.

Sleeves must be as easy to wear as your skin, but must also look as shapely as those in Beau Brummel's best coat.

When your arms are a little larger than they really should be, you must take steps to avoid that ugly pull across the top of your sleeve. It looks ugly and makes you nervous.

Some of us can get enough leeway by using the let-out seam in the sleeve. Under no circumstances, however, may this seam be skimped.



15. Pattern widened for arm larger than average over its full length.

For Junoesque arms.

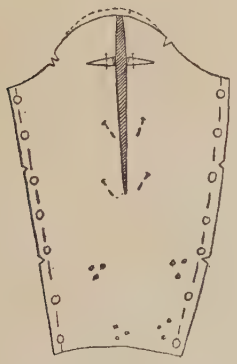
For an arm that is uniformly oversize, the sleeve pattern should be cut from the top almost to the bottom from the highest point of the top curve. Separate these edges as much as necessary at the top to give the required girth around the upper arm. (Ill. 15.)

For golfers and lady chauffeurs.

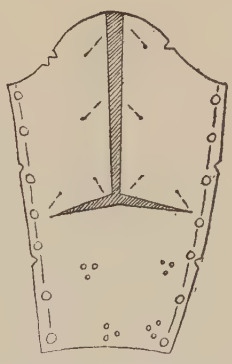
Some arms have a large biceps between elbow and shoulder. Lay the sleeve pattern on a piece of paper and outline the top curve. Slash the tissue paper sleeve pattern from shoulder to elbow placing this slash a little back of the center of the sleeve. Spread the pattern as in illustration 16. Lay in a little dart each side of the slash to take up the slight puffiness in the paper. Build up the top of the tissue paper sleeve to meet the line you drew on the paper, and this new sleeve will see you through any golf tournament with complete comfort.

If your arm is quite fleshy all the way from shoulder to elbow you had better slash the tissue paper sleeve pattern in these places. Illustration 17 shows you very clearly how this should be done.

Whenever you alter a sleeve pattern by spreading it at the top, be sure you curve the top line as nearly like the original curve as possible. Sleeve curves are never flat on top. When setting in this altered sleeve you may need to slash the armhole in the dress just a little to accommodate the larger sleeve.



16. For the arm slightly larger above the elbow.



17. For the arm consistently large above the elbow.

VII. CUTTING UP ARTFULLY

Cutting up in an approved manner.

Have you ever had a dress which was distinctly uncomfortable? Perhaps the sleeves twisted on your arm or perhaps the shoulders pulled back or the skirt seemed to drag to one side. Somebody cut your dress incorrectly and it's a mighty serious matter since no human soul can make your dress act any way but contrary during the rest of its life.

This misfortune cannot befall you in your own dressmaking for you have a safeguard in your Butterick Deltor. You will not need to experiment with laying your pattern on material; the Butterick cutters did that before your Deltor was made.

You can't improve on the Deltor.

Please, please, don't try to improve on the layout shown on the Deltor. It just can't be done. You will surely run into a whole series of difficulties, the very least of which will be shortage of material. Have implicit faith in your tried and true Deltor.

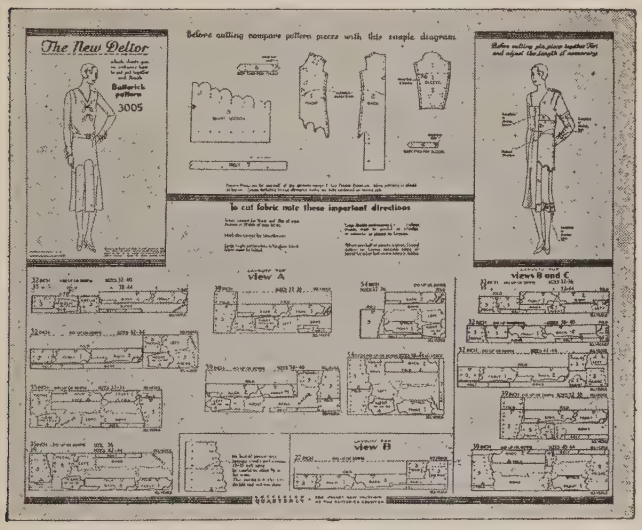
What contractor ever started to build a house without his detailed drawing, his blue print? Your blue print is just inside your Butterick pattern envelope, only we call it the Deltor and it is exclusive with Butterick. It gives you complete and explicit directions for cutting, putting together and finishing your frock. Cutting layouts are a patented feature of your Deltor. There is a cutting layout for every width material suggested for your gown, as well as for every size. So, you see, every "cutting problem" has been solved for you before you start.

The reverse side of the Deltor shows by a series of pictures, with explanations, how to put your dress together, step-by-step, as well as how to finish edges and inside parts. You just cannot go wrong.

All set to go.

If you have adjusted your pattern for size and checked up on lengths as we asked you to do you are now ready to cut out your garment.

Don't think that you are laying your pattern on material simply according to someone's sketch of how it should be done. Every pattern we make is given to one of our cutters, who lays it out on material just as though he were going to cut out a dress. Carefully



18. This is the Deltor showing a layout for every view in every size for every width of material.

and skillfully he fits the pieces on. If the materials recommended for a design come in a number of different widths, say, twenty-seven, thirty-five, thirty-nine and fifty-four inches, our cutter must lay the pattern out on everyone of these widths.

Troublesome widths are not recommended.

As he plans widths with the pattern pieces he may find that the dress cannot be cut easily or economically in certain widths of material. Possibly there will be many piecings coming in awkward places. If this should be the case, materials made in that troublesome width are not recommended on the envelope.

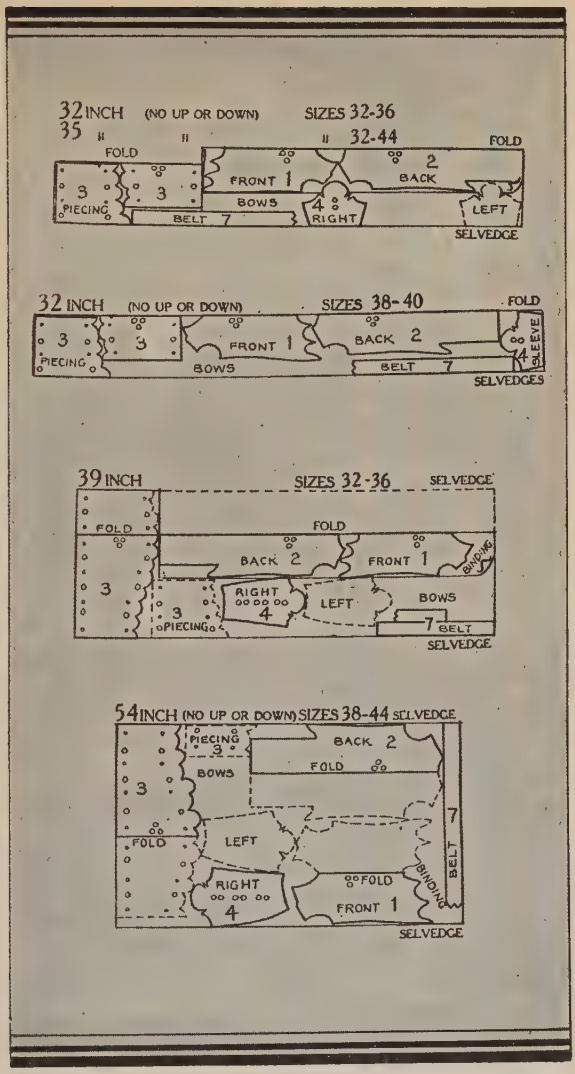
Our cutters, however, take all the time they need twisting and turning pattern pieces and experimenting with pieces in various positions on the cloth so that the most economical layout possible is finally made.

We then examine our cutters' layout and it is approved; after that an artist makes an exact copy of the arrangement of the pieces. A reproduction of this sketch is what you work from.

This is only one step in making a Butterick Pattern, but it shows you why you are safe in depending upon the directions and diagrams that are furnished because every other step is worked out just as painstakingly.

No more experimenting.

The Deltor on page 39 is, of course, greatly reduced in size; the separate layouts on page 41 are almost the size they appear on the Deltor. You can readily see how they save you all the trouble of experimenting and how you are saved the possibility of making mistakes in cutting. You will never be in danger of



19. This cross-section shows four cutting layouts on which you can depend.

cutting two sleeves for the same arm, one of the annoying accidents known to have befallen amateur dressmakers who have started without a Deltor.

All you have to do is pick out the particular layout for the view you are reproducing in your dress, and the one for the width of material you are using. Suppose, for example, you are making View A and that your size is 36, your material 39″ wide. The layout you will use is the one centered in illustration 19. Just draw a circle around it. You can then always glance at the right one as you lay out your pattern.

Prepare the material for the worst.

Turn your attention now, for a few minutes, to your material. Open it up. Is it free of wrinkles? If not, press it with a warm iron.

This question of grain.

Measure your material to check on the width, also to see whether you have the full yardage required. Straighten each end of the material. Tear along the crosswise thread or cut along a thread if the material cannot be torn. This is to assure you that each end is on the crosswise grain. The selvedges show the lengthwise grain. Any thread parallel to the selvedge will be on the lengthwise grain. Grain of material is so important in cutting that we cannot refrain from reminding you of it again. Be sure the "grain" perforations in the pattern fall on the corresponding grain of material. There are only three possibilities: lengthwise of material, either thread or fold; crosswise of material, either thread or fold; bias of material. Your pattern and your Deltor will indicate clearly which one to use.

Here you can stretch a point.

Start with one end of your material laying it out on the left hand corner of your table and stretch it out smoothly along the table in line from left to right. Hold it out flat by laying weights at the corners and at intervals along the edge. Tailors sometimes thumb tack material to their cutting tables.

If the material has a right and wrong side, lay it right side up so that you see the design should there be any, and so that your marks through perforations made later, may be on the right side of the dress. If the dress has an off center closing or a one sided effect you will then be certain to cut each piece for the correct side of the body.

When your material has an "up and down" caused by nap or design, all pieces of the pattern must be laid with their tops in the same direction.

Let your selvedge be your guide.

Where the layout calls for a fold in the center of the material, bring one selvedge over to the other lying along the edge of the table. Put pins about 6″ apart. Then pin the two selvedges together, smoothing the material as you do so. Avoid holding any fullness as you pin. Now smooth material over to the center fold and pin along that fold also.

Your layout often directs you to lay the pattern on a fold which is not in the center. However, don't let this cause you misgivings. Just measure the widest part of the piece of the pattern which must be cut on fold. Put a pin in your tape measure at this point. Now measure this distance in from the selvedge toward the center of the cloth and mark the line with an oc-

casional pin. Fold along this line of pins and lay your pattern on this fold.

By the way, a word about pins. Be sure they are sharp, good quality pins; large heavy pins may leave holes in the material or even break threads.

Pins are usually put in at right angles to edges except where they are used to mark a fold line or curve.

When pinning your pieces on, first be sure to locate the perforations showing grain and attach the pattern along the proper grain. Then smooth the paper in all directions and pin along the edges. If the piece you are pinning is laid on a fold, pin it along the fold first, then smooth the rest of the pattern and pin. Do not spare pins. Remember the cut of the dress is vital to success.

Correct grain: the importance of following a thread.

We know that "grain" of material is so vital to your pleasure in wearing your new dress that we are showing you a sketch to impress you with how rabid we are on the subject.

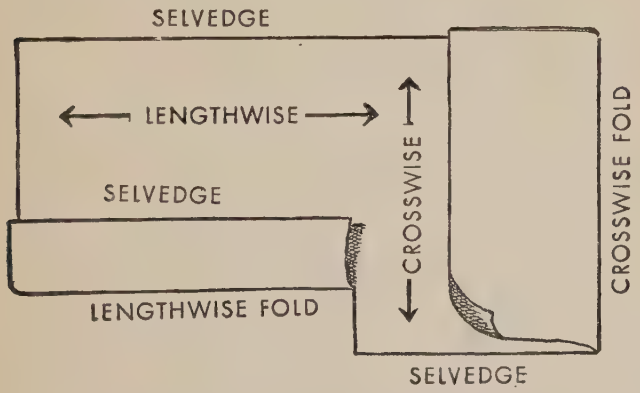
By grain, as we have indicated, we mean the direction of the threads of which the material is woven. A lengthwise grain is one that follows a lengthwise or warp thread or is parallel to the selvedge of the cloth. A cross grain follows the woof or felling thread of the cloth and stretches from selvedge to selvedge. A bias grain cuts diagonally across the lengthwise and crosswise threads of the cloth. Your results will disappoint you if you try to get along with only an approximation of grain. All pieces of a garment must be cut exactly on the grain "to a thread."

Why sleeves sometimes twist.

People who work with fabrics develop a "sense of grain" both in their touch and with their eye. An experienced dressmaker or tailor could not bring herself to disregard grain, but beginners either through carelessness or because they think they can save an inch or two of material, sometimes do take liberties with it, very unwisely, and with tragic results. The sleeve which always twists or the skirt which drags to one side makes the garment practically unwearable and gives you a frustrated feeling which could have easily been avoided.

Pulling a thread doesn't mean pulling it out.

Therefore, follow a thread. In some cases pull a thread but don't pull it out, just pucker the line a tiny bit. Pressing will remove this slight pucker later. When straightening the end of materials the thread may be pulled out from selvedge to selvedge and the uneven end cut off along this line.



20. This is what we mean by lengthwise and crosswise grains.

If you dare not pull a thread, measure.

When it is not safe or practicable to pull a thread the lengthwise grain can be found by measuring in equal distances from the selvedge at eight to ten inch intervals and marking these points with pins.

Test your fold.

As you fold along a straight lengthwise or crosswise grain, feel the character of the fold you are making. Pull it gently with your hands. If it feels stretchy or uneven, shift the fold slightly until you feel a straight firm line from hand to hand.

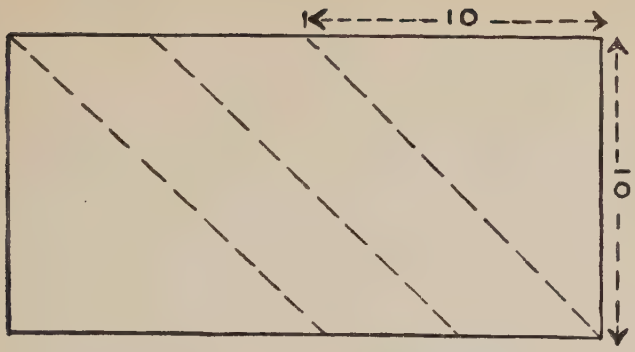
Don't be deceived.

Sometimes the crosswise grain seems to be playing you false. The line seems not to make right angles with the selvedge line. This is doubtless due to some stretching of the fabric at the mill when it was being wound on the boards. You will need to pull and stretch the fabric a little until the crosswise straight edge assumes the correct position.

True bias—a matter of triangles.

To find the true bias, begin with a corner of your piece which has a straight crosswise end and a convenient selvedge. Measure along the selvedge a number of inches, and mark. From the same corner measure the same distance along the straight crosswise end of the material. Mark this point. Lay a yardstick on these two points and draw a line on the material with tailor's chalk or mark with pins or basting thread. (Ill. 21, page 47.)

This is your true bias line.



21. Mathematical precision is required to determine the true bias.

Special suggestions for plaids and stripes.

Plaids, stripes and some materials with large flower designs must be made so as to avoid that mixed up look. Crosswise stripes should match wherever possible and prominent lines in plaids should be centered in both front and back.

Decide which stripe, plaid or figure is best for the center front and back. In general the most weighty feature of the design should be centered to keep the garment looking balanced.

Center that prominent stripe.

Place front and back patterns on the material along the center of this prominent stripe. Then see that lower corners of the armhole edges are the same distance below a crosswise stripe front and back.

Now lay the upper edge of the sleeve pattern against the front and back patterns as they rest on the material with notches of sleeve matching notches on the two

other parts of the pattern. Mark with a pencil on the sleeve pattern the crosswise stripe nearest to the notch in the sleeve pattern.

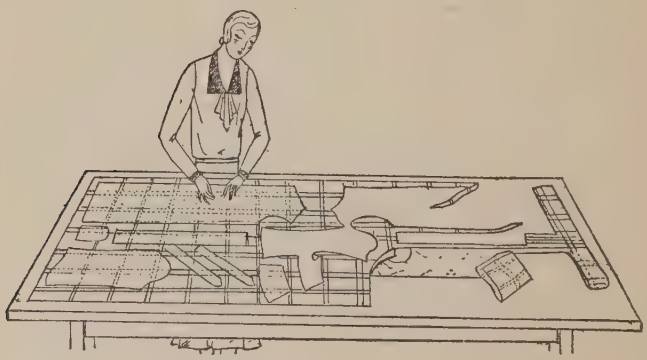
When laying the sleeve pattern on the material see to it that this pencil line falls on a crosswise stripe. Lay the cuff pattern on the material before cutting the sleeve and mark the position of a lengthwise stripe on the cuff to correspond with a stripe on the sleeve.

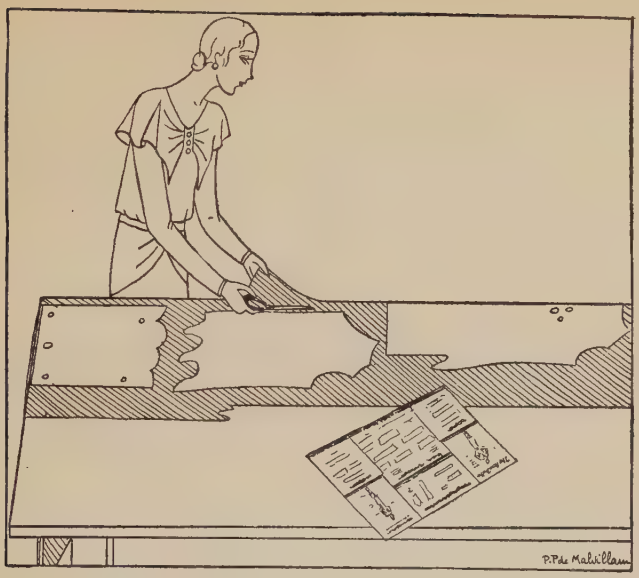
There's a trick to cutting two of a kind.

After one of all these pieces has been cut, lay each one of them on the material with the right sides of material together and cut the second front, back, sleeve and cuff. Lay the pattern on the second set of cut pieces and mark notches and perforations.

And, of course, all pieces of the pattern must be laid on irregular plaids or flowered materials showing an up and down, with the top of the pieces in the same direction.

22. Be sure to match stripes in both fronts and sleeves.





23. Follow the outline of your pattern exactly. There is no need to allow for seams.

Cut all Butterick dresses at the edge of the paper.

Your scissors are nice sharp ones, I hope, with at least 7 inch blades. Some people like to use even larger ones. Small scissors produce choppy edges which fray and are somewhat hard to follow. As you cut keep your scissors down against your material, don't lift them. Use long, even cutting strokes and cut exactly on the edge of the paper pattern. When you use Butterick patterns you do not need to allow for a seam. All seams are allowed for you on the paper. Any additional allowance will make the garment too large for you and you will lose the nicety of its proportions. Neither must you complete the manufacturing process and trim off ragged paper edges.

The exception that proves the rule.

There is just one exception to this statement. If you are working on material which frays very badly you should allow one eighth of an inch on all seams except the large let-out seams. It is not necessary to make additional allowance on the let-out seams (you know they are wider than all the other seams) as they cover the amount the material frays.

As soon as you have cut a garment from loosely woven, stretchy material you should overcast or put a line of loose machine stitching around the curved arm hole edges and neck edges. This keeps the seam allowance from ravelling while you work on the garment.

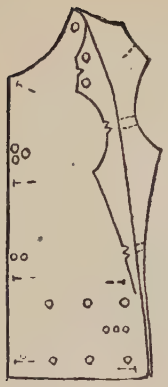
When there is no pattern piece.

Sometimes bias bindings, ruffles, flower petals, or other trimming and finishing pieces which do not require a pattern are cut from pieces of material left over after the garment is cut. The Deltor layout shows where these may be cut to the best advantage.

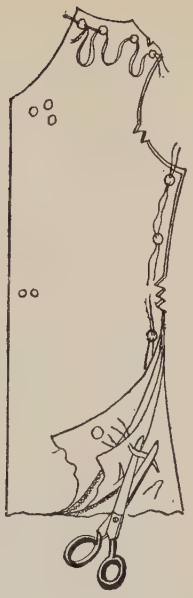
Mark notches and perforations.

Be Scotch: use everything you paid for when you bought your pattern. Each notch and perforation was figured into the price of your pattern.

Two of the most essential places to mark are the center front and the center back, in both waist and skirt. You see your dress balances on you correctly if these lines fall straight down in both front and back. The best way to mark these lines is with a line of uneven basting, and these two lines, by the way, are the last two bastings you remove from your dress when you have completed all the finishing touches.



24. Never cut out notches; mark with basting stitches.



25. Tailor's tacks look like this; we clip them this way.

Mark notches with basting stitches.

The notches can be marked with two or three short basting stitches. (Ill. 24.) They may be cut but we don't advise this method since one is so apt to cut them too deeply—⅛ inch is ample. Sometimes even this shallow notch may prevent a slight alteration in the seam if that should become necessary.

Mark perforations with tailor's tacks.

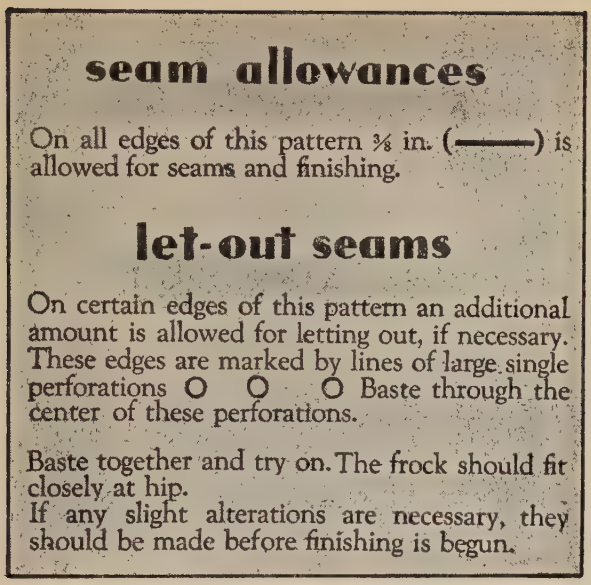
The very best way to mark perforations is by using tailor's tacks since you can then mark them through two pieces of material at once. A very good plan is to mark all small perforations with one color thread and all large perforations with another color.

Tailor's tacks are thread marks placed in the material, made through the perforations in the tissue paper pattern.

This is the way to make tailor's tacks.

Use a double thread preferably without a knot. Take a stitch or two stitches one over the other through each perforation and down through both pieces of material if the material is double. Where there is a row of perforations close together like those at the shoulder seam or the underarm seam, take a row of stitches through each perforation and leave a loop between each perforation. (Ill. 25.) Cut the thread half way between the perforations and take the pattern off.

Now, to separate the two pieces of material, pull them slightly apart and snip through each tailor's tack between the two pieces of material. A little whisker of basting thread will be left in each piece indicating where each perforation comes in the pattern.

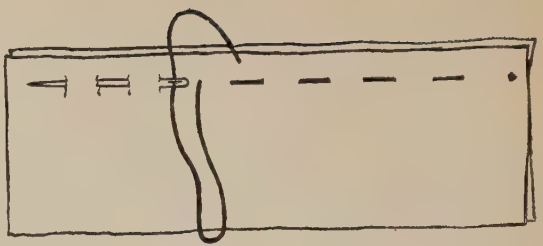

seam allowances
On all edges of this pattern ⅜ in. (———) is allowed for seams and finishing.
let-out seams
On certain edges of this pattern an additional amount is allowed for letting out, if necessary. These edges are marked by lines of large single perforations O O O Baste through the center of these perforations.
Baste together and try on. The frock should fit closely at hip.
If any slight alterations are necessary, they should be made before finishing is begun.

26. These are Deltor basting directions.

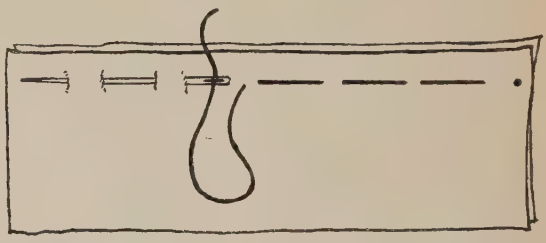
VIII. BASTE TO MAKE SEWING EASY

You have now reached the moment when your pattern can be removed from the material, and are working with the construction side of your Deltor.

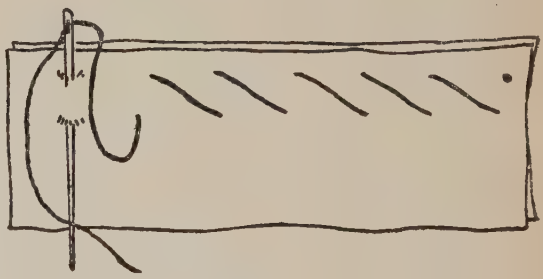
In your enthusiastic desire to have your dress to wear in an hour or so, you will want to rush to the sewing machine and stitch it up. But wait a bit. You will certainly want to try on your dress before you do any final sewing. Nothing is more of an anti-climax than ripping. Baste as the Deltor directs, and exactly along the lines of perforations on all let-out seams, unless you are working on material that frays on which you made an allowance of ⅛ inch in cutting.



27. Even basting stitch.



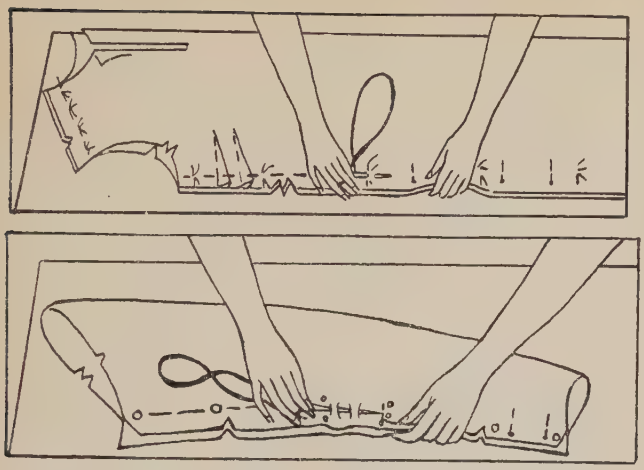
28. Uneven basting.



29. Diagonal basting.

Suit your basting stitch to the occasion.

Use even bastings where there may be strain during fitting. With a single thread make ¼ inch stitches, ¼ inch apart, fastening off with a double stitch. Uneven basting differs from even basting only in the length of the stitch. Take the longer stitch in the side toward you. Uneven basting may be used in the first turning of the hem or for marking guide lines. Diagonal basting consists of long slanting stitches although the needle is put in straight. This stitch is used to hold the outside of a garment to its lining.



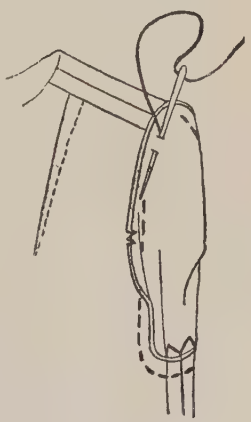
30. Basting through guiding perforations on outlet seams.

For smooth sleeve seams.

Sleeves are usually cut larger at the top than the actual measure of the armhole. We do this so that the sleeve may be eased in to appear smooth as it rounds out the curve of one's shoulder.

In basting the sleeve to the arm hole match the notches and pin at one inch intervals. As you baste, look into the sleeve on the inside of the dress. Hold the sleeve toward you and distribute the fullness between perforations evenly.

Firm close basting is needed to keep this slight fullness in the sleeve evenly distributed.



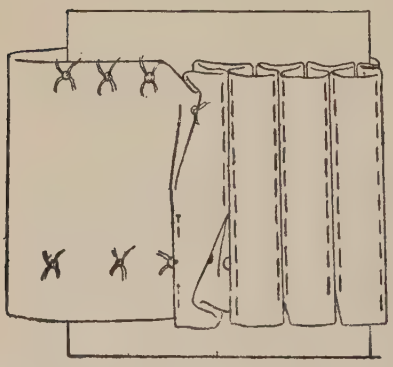
31. Use even basting stitch for sleeves to offset fitting strain.

Tucks and plaits take kindly to basting.

When basting tucks or plaits, use straight, even, firm basting stitches. Tucks are basted through two thicknesses of material while plaits are basted through three thicknesses. If you are basting plaits in a skirt and the breadths of the skirt are already sewed together, slip a cardboard between the front and the back breadths of the skirt. You can then baste the plaits in the front without any danger of picking up the other part of the skirt on your needle.

Tucks are basted along the line which marks the depth of the tuck. When basting a curved tuck, first mark its edge with tailor's tacks, fold on this line and then baste close to the folded line. If the tuck is deep, baste again the required distance back of the fold holding material carefully and easing it around the curve as you baste.

Baste silks and velvets with silk thread.



32. Baste plaits using cardboard between breadths.

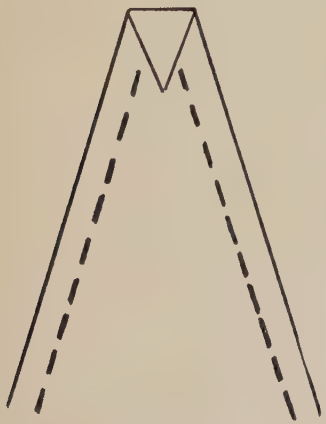
Silks and velvets should be basted with a fine needle and silk thread since cotton thread sometimes leaves marks on fine silk materials. When you remove bastings from any part of the garment snip basting threads every three or four inches and remove them gently. Never pull out long basting threads.

Points and curves call for special treatment.

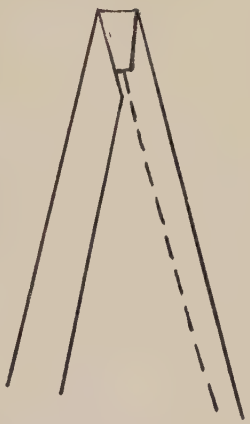
Clean points and smooth curves show all the world your dressmaking finesse; give them extra care.

When a pointed flounce or godet is to be set into the garment, pin the point at the top of the opening. Then pin along the long seam at intervals, being careful not to stretch either the side of the godet or the edges of the dress. Then baste your seam, tapering it at the point.

If your Deltor directs you to apply a pointed godet to the outside of your dress, you must first turn in and baste the edges of the godet. Turn the top down first, then turn the side edges in and trim them off near the point as much as necessary to insure a flat finish. (Ill. 33, 34.) To make a circular edge look smooth, baste very close to the fold as you turn, using small stitches. If necessary, clip the seam allowance occasionally.



33. For a sharp point turn down the top first.



34. Then turn in side edge and trim off at point.

IX. THE MYSTERY OF FITTING—SOLVED

Just inspired common sense.

Your dress is now basted together and another milestone on the road to dressmaking progress is passed. Now you will want to fit your costume.

If you measured and checked your pattern for size and length as we have suggested in previous chapters, fitting your dress will not be very arduous. There are a few precautions, however, which you should look into before you finally sew your dress together—and don't run the risk of having your new creation look amateurish because you skipped merrily over this stage.

Clothes should fit closely but never tightly.

In other words, in your anxiety to show a good moulded line somewhere, at the hips possibly, see to it that you have not developed a sudden bulge above or below your cherished moulded line—or worse still—that you cannot possibly sit down with safety. But there is an equally unfortunate opposite extreme . . . the mealbag silhouette. A dress which touches you nowhere except at the shoulders is safer, to be sure, but just about as objectionable to look at.

The only way to be sure of striking the happy mean, comfort with good fit, is by using your two good eyes and your long mirror. You must study yourself in the rear and in profile as well as in front view.

Unexpected indentations never seen in any fashion illustration will certainly interfere with the smart unbroken lines. Remember, wrinkles which seem strange to you will look still more strange to the other members of your bridge club.

Go into consultation with your mirror.

Pause then, at this point, to scrutinize your waistline. Does it seem to settle into its proper and becoming place? Are the armholes of a size to allow your dress to set easily over your bust and shoulder blades? Does the neckline stop where it is expected to or must you hastily hunt a small pin and a brassiere strap to obtain the desired effect? You may think you are "saving your neck" but you're not. The dress must be wide enough across the front so that a V neck, for instance, lies easily and gracefully upon you.

Move around naturally as you fit your dress. The dress must look graceful at all times whether you stand, sit or walk.

How firm is your foundation?

You do know, of course, that you must always fit your dress over whatever foundation garment you expect to wear beneath it. A dress fitted over a girdle and worn without one develops a whole set of new characteristics—not altogether complimentary to you.

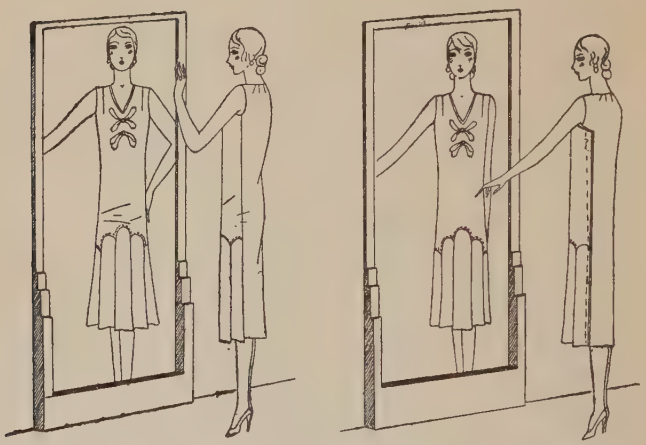
Perhaps your hips should be an inch or so smaller.

As you examine your reflection in the mirror wearing your basted dress, note all the things about it, appearance in front, in back, the length of the skirt and the hang of the skirt. Slip on a basted sleeve and notice whether it is too tight or too loose at any point. You see, the idea is to decide on whatever alterations in fit you will need to make throughout the whole garment before you start to make any one alteration. You will then pin the fitting alterations wherever necessary, rebaste and try the garment on a second time before you sew it firmly on your machine.

Wrinkles tell on recalcitrant hips.

One of the adjustments often required is increasing the size of the garment somewhat through the hips at the seams. You will know that this alteration is necessary if the dress shows little wrinkles across the back and ducks in under your widest contour.

If this unpleasant sight greets you, however, do not be disturbed for your Butterick pattern has a three-



35. When these wrinkles appear, make use of your let-out seams over the hips. The figure on the right shows the seam tapering to the hem.

quarter of an inch outlet seam over each hip. Rebaste your frock near enough to the edge of this seam allowance to give you the additional ease you need through the hips to make the dress hang down straight. The seam should be let out an equal amount all the way down from the hips to the bottom of the skirt. The alteration should taper to nothing above the hips. In this way there will be no bulging or drawing anywhere along the seam, and what is more, no stretching.

When hips exceed all bounds.

Suppose your hip measure is more than an inch and a half larger than the measure listed for your bust size. We suggest in that case, that you buy a pattern to fit your hip size rather than to fit your bust measure. To be sure, this will make your pattern a little large in the shoulders and a little large in the bust for you, but this is easily adjusted. Baste the garment as though it were the right size and try it on. Examine the effect carefully in the mirror and then decide on the new armhole line which will be most becoming to you.

Marking a new shoulder line.

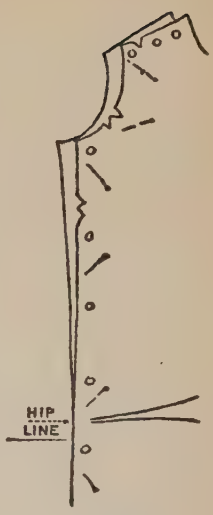
36. Place a pin to mark new shoulder line.

For the usual set-in sleeve the sleeve should join the waist where the roundest part of the shoulder joins the body, or at the point of the shoulder, as we say, feeling for that bone. Put in a pin where you feel the sleeve should join the dress at the shoulder seam, leaving the shoulder of the dress as long as you think most becoming to you.

Since your hips are a trifle large you will find that your dresses will look better balanced if you fit them with as long a shoulder as possible and an easy bust fitting.

Now take your dress off, rip the shoulder and underarm seams down as far as the hip and lay your front and back pieces of the paper pattern down with the seam allowance line touching your new pinned points.

Illustration 37 on this page demonstrates this. Cut your material along this new shoulder, armhole, and underarm line. If you feel a little scary about cutting away material on these lines, mark your new lines with tailor's tacks and rebaste your waist and try your frock on again before trimming off the extra material.



37. Recutting front for a new shoulder line.

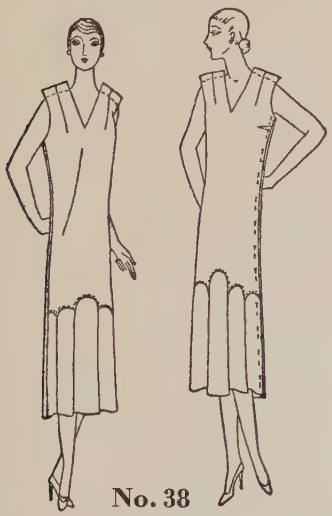
A simple adjustment for the large bust.

What happens when one's bust is somewhat large in proportion to the rest of one's figure? Why, the dress has a tendency to stand out from the figure at the center front and draw down into diagonal wrinkles running from the bust to under the arm seam. Illustration 38 shows you what we mean. Our problem is to induce the front of the dress to hang down in a straight line from the full part of the bust.

Fitting the wrinkles away.

To do this a small dart is placed in the underarm seam, at right angles to it, of course, and opposite the fullest part of your bust. Make the dart just deep enough to allow the dress to hang down straight. The slanting wrinkles will then disappear. This dart will probably be placed about two inches below the armhole. This will work particularly well if the garment already has a dart at the shoulder seam. Look again at illustration 38, on page 63.

But suppose your dress already has a dart at the underarm seam, what then? Why, place a second dart just above or just below the first one. The important thing is that they both come opposite the fullest part of your bust. If your dress already has two darts under the arm, take up both darts equally until you have smoothed away the wrinkles.



No. 38

38. This wrinkle means large bust.

39. Recutting the back by pattern.

No. 39

Adjust the back to fit.

You must now dispose of the extra length in the back. Rip the back from the front at the shoulder seam. Lay the back pattern on the material as shown you in illustration 39, and recut the neckline.

In future garments, shorten the back before cutting it out by laying a plait of the required size straight across the back of the pattern in line with the dart you place in the front.

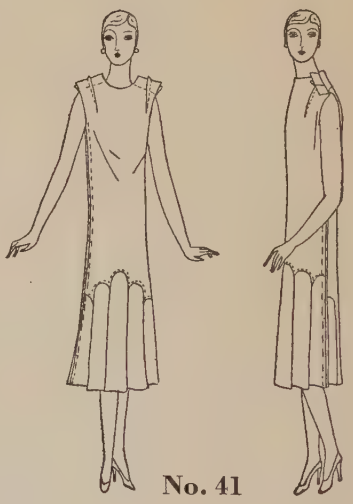
Some things to do for the flat busted lady.

Flat busted figures cause wrinkles also. These wrinkles wreathe themselves around the center front pointing upward toward the armholes and the lower part of the garment appears to hug into the figure. (Ill. 41.)

40. Recutting front for the flat bust.

41. This wrinkle says "Flat Bust".

No. 40



No. 41

Let out the shoulder dart.

If your dress has a dart on the shoulder, let this dart out enough on the side toward the armhole to allow the dress to hang down straight. Repin the shoulder seam raising the front at the point of the shoulder to remove wrinkles. There will be some extra length at the shoulder edge on the front of your waist. Let this extend toward the armhole. Lay your pattern on and recut shoulder and armhole lines. (Ill. 40.)

If the dress has an underarm dart, rip the underarm seam and let out as much of the dart as necessary.

The very feminine figure with sloping shoulders.

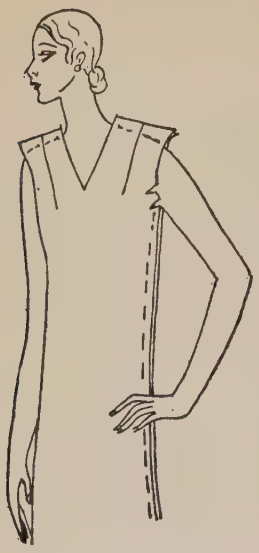
Sloping shoulders produce wrinkles running from the shoulder near the base of the neck and curving toward the armhole to give you a "sunken" effect in the front.

The trick to correct this is to let out the shoulder seam near the base of the neck and take up the shoulder seam at the point of the shoulder.

42. Wrinkles due to sloping shoulders.

43. Correction for sloping shoulders.

If the dress has an open neck and the wrinkles are slight, the outlet seam at the shoulder of the Butterick pattern allows ample space to let out this seam near the neck. Taper the shoulder seam from this let-out part toward the regular shoulder seam line at the armhole. Look at illustration 43.



44. Alteration when slope is pronounced.

For extreme cases of sloping shoulders.

But your dress may have a high neck and your shoulders may be decidedly sloping. If this should be the case you should take up the shoulder seam at the armhole end as much as necessary to remove all the wrinkles and taper off the seam allowance to practically nothing at the neck. This will, of course, make the armholes smaller and make them bind.

To ease the armhole, snip the armhole seam allowance slightly at intervals under the arm. Just snip enough to make the armhole feel comfortable. Look at illustration 44.

Square shoulders need a small adjustment.

Square shoulders cause the dress to wrinkle from side to side across the front. Illustration 45 shows this. The let-out seam at the shoulder will often give you room to make the necessary adjustment. Let out the shoulder seam at the armhole until the wrinkle disappears and taper the seam line toward the neck. The size of the armhole is increased somewhat, so be sure to let out the sleeve seam a corresponding amount so that the sleeve will fit the new size armhole. (Ill. 46.)

For very square shoulders.

If your shoulders are very square and the wrinkle is pronounced, you will have to take up the shoulder

seam at the neck as much as necessary to remove the wrinkles and then taper the seam off to nothing at the armhole. This alteration will, of course, make the neckline smaller. It then becomes necessary to snip the neck edge slightly at intervals until the neckline feels comfortable.

A special note for V necks.

When your dress has a V neck, lower the point of the V by slashing the center front ever so slightly and marking a new neckline with pins. (Ill. 47.)

No. 47

No. 45

45. This is the square shoulder wrinkle.

46. The let-out seam cures minor cases.

47. Take up the seam if the wrinkle is too deep.

No. 46

Round shouldered figures cause a backward glance.

And now let us take a rear view. Perhaps we have acquired the round shouldered habit. If our dress shows wrinkles tracking around our back from shoulder blades toward the underarm seams, we must have too much contour through the shoulder blades. Our dress may draw unpleasantly across this rounded part.

This is how you hide the contour.

But take heart. There is a cure for this ailment also. You should rip the shoulder seams and the underarm seams and raise the shoulder seams at the point of the shoulder enough to make the back hang straight. The amount taken up should be tapered off to the real seam allowance line at the neck.

48. This wrinkle says "Round Shoulders!"

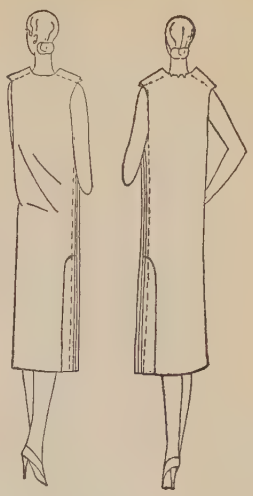
You'll need to rip the armhole.

Now ease the shoulder edge all along the back as you baste it to the front of your dress. If you distribute this eased-in fulness carefully, it will not show. Repin the underarm seam but raise the side edge of the back of the armhole as much as you raised the back at the shoulder seam. This makes it necessary to rip the armhole a little on the back of the dress. (Ill. 48.)

For the too straight back.

If you are like that, your dress will show some extra wrinkles in the back settled somewhere

near the waistline. In other words, you have a little extra length through the center of the back. Raise the back at the shoulder seam at the neck and taper off your seam to the regulation sewing line as you approach the armhole. The neck then will seem too high at the center back, so slash it at intervals until the dress looks smooth and feels close but comfortable. Baste your new shoulder seam and try your dress on. (See Ill. 49.)



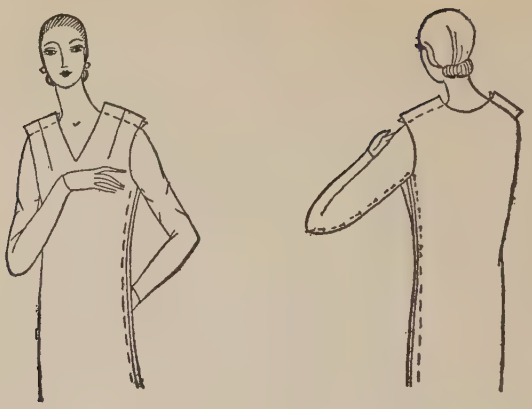
49. Over erect wrinkles and their cure.

Large arms need small adjustments.

When your arm is only slightly larger than the arm which matches your bust measure, the let-out seam of your sleeve will give you all the additional material needed to make your sleeve comfortable. Let out this seam at the top and taper the seam line according to the distance down your arm where additional ease is necessary. The underarm seam of the dress should be let out at the armhole the same amount to make the armhole larger. Taper this seam gradually as you approach the waistline.

If you happen to have an arm which is really very much larger than other ladies of your acquaintance you should adjust your pattern before the material is cut as we described on page 36.

Sleeves which draw tightly across the muscles of the arm must be made larger by using let-out seam.



50. When your sleeve draws as on the left make use of the let-out seam in sleeve and underarm.

The prominent abdomen—how shall we flatten it?

A prominent abdomen makes a waistline curve upward and at the same time makes the skirt stand out in front. If the dress is a one-piece garment without a horizontal dart across the hipline, rip the underarm seams from the bottom of the skirt to the hipline and put in a horizontal dart in the front. This dart should be deep enough to make the skirt hang straight below the abdomen, it should be placed at right angles to the underarm seam at the hipline, should taper off gradually to nothing at the side of the abdomen. Now rebaste the side seams of your dress. The back will be somewhat longer than the front. This extra length should be cut off at the bottom. This hip dart may be finished to give a yoke effect to the skirt.

Don't be afraid to deepen your dart.

If your dress already has a dart on the hipline, take it up still deeper on the lower side of the dart.

For frocks with attached skirts.

Your dress may be one with a skirt attached to a bodice part somewhere near the hipline. A prominent abdomen will make the seam ride up in front where the skirt is attached to the bodice. This seam line should, of course, seem to be parallel with the floor. To bring it back to this position make a plait or tuck in the bodice at the underarm seam a little above the seam. This plait should be deep enough to straighten the seam and to make the dress hang straight. Pin the plait all the way across the back and taper it to a point from the underarm seam toward the front.

Now you must rebaste the skirt to the bodice part of the dress as much higher up on the bodice as the amount you took up in the plait. The plait, of course, must be removed. There will be extra material extending down under the skirt but do not cut this off until you have tried on your dress with its new seam line. Look at this seam line carefully to see whether it is now parallel to the floor and to see whether the skirt hangs flat and straight below the abdomen. (Ill. 51.) When the skirt is attached near the knees make the alteration as for a one-piece dress.

51. This is the bulge and this is the tuck that hides it.

Give heed to your waistline.

Now that waistlines are well into the suit mode, how do we alter waist bands to a trim and comfortable size?

When the waist seems too large, stitch seams a trifle deeper than the pattern allowance, or stitch darts a trifle deeper. Remember, one-quarter of an inch deeper on a seam means one-half inch less waist measure—and if you do this on each side of your skirt you decrease the waist band one inch.

If the waist is too small let out your skirt at the darts or at let-out seams.

When taking in seams in a skirt, let the alteration slope gradually to the hip, but in letting out seams, run the alteration down to the bottom of the skirt to preserve the smooth flowing lines.

Special rules for circular skirts.

Circular skirts often have darts at the waistline which may be increased or let out to adjust the waist measure.

When there are no darts, if only a small reduction is required, the circular top of the skirt may be eased in against a belt which fits. If, however, the waist should be much smaller, a small dart may be made at each hip.

When such a circular skirt must be made larger, raise the whole skirt on the belt all the way around. Plaited skirts are easily adjusted by either folding the plaits in deeper to fit a small belt or making the plaits more shallow to increase the size of the skirt around the waist.

X. A GOOD START DESERVES A GOOD FINISH

Our Paris clothes when made by our own hands can, and should, have the real French touch that marks the finest custom-made article. The details and finesse shown in the finishing used both on the inside and outside of your dress are what give it the distinction which lifts it out of the amateur class. Under no circumstances must your dress suggest a copy of a cheap ready-made. Finishing, done either by hand or by machine, should never show. Seams should be sleekly flat and unnoticeable and all sewing should have that light, fresh "unhandled" appearance suggestive of the deftness and sureness of touch which comes with care and practice.

Turn a French frock inside out.

The insides of French frocks speak volumes which never can be read in any book. Notice the seams, for instance. A seam is stitched for firmness, pressed open apparently while the dress is being put together, not after it is done, and then the edges finished rather casually with overcasting or pinked in tiny points if the material does not fray. Let us stress again the matter of pressing seams as you make the dress. A wealth of French chic is produced by having just the right pressing habits. Use the selvedges of your cloth wherever possible. Good dressmakers often use it on the right side of the garment when it is decorative and as a finish on the wrong side wherever they can.

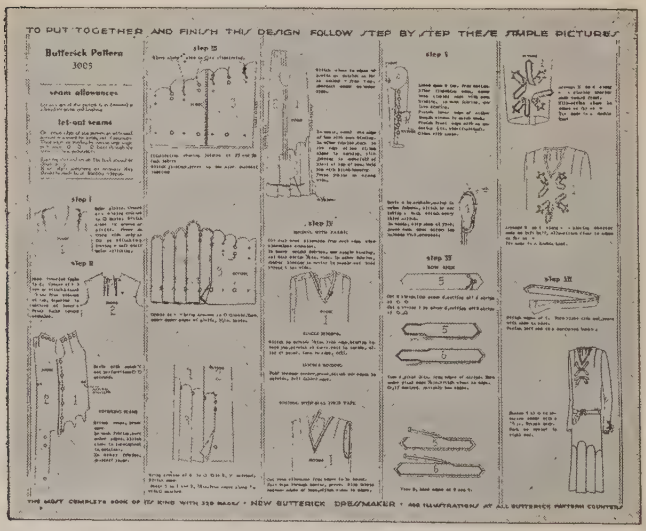
Observe hems on good dresses. Did you ever see a fine custom-made dress with a hem sewed by machine? Of course not, it just isn't done, that's all!

The etiquette of seam binding.

Inside edges of hems may have a tape or seam binding stitched flat against the edge (do not bind this edge, your hem will show a ridge). This flat tape should then be slip-stitched to the dress by hand.

When you finish a neckline or the bottom of the skirt with a binding, sew the binding on the seam allowance line firmly with machine stitching but do the second sewing of the binding on the wrong side of the garment by hand with close even hemming stitches.

You may have noticed three rows of machine stitching set close together on a narrow hem at the bottom of flared skirts of silk or wool. This is a decorative touch which is permissible if the stitching is accurately spaced and the stitch itself medium or smaller.


TO PUT TOGETHER AND FINISH THIS DESIGN FOLLOW STEP BY STEP THESE SIMPLE PICTURES
Butterick Pattern
3005
seam allowances
let-out seams
step I
step II
step III
step IV
step V
step VI
THE MOST COMPLETE BOOK OF ITS KIND WITH 320 PAGES • NEW BUTTERICK DRESSMAKER • 400 ILLUSTRATIONS AT ALL BUTTERICK PATTERN COUNTERS

52. Your Deltor is a complete working blue print.

Lingerie touches must be dainty.

Lingerie touches on dresses should be of the very finest and should be sewed in as carefully after each washing as though you expected them to be attached indefinitely. Carelessly basted-in neck and cuff frills can give a hit-or-miss, ungroomed look to one's whole costume.

Let us also resort to a French trick to forever end that hitching-up-the-shoulder-strap habit. Sew a tiny little strap inside your dress on the shoulder seam. This little stay you slip under your assortment of shoulder straps and snap against your shoulder seam. The slipping and sliding pink ribbon no longer tumbles down your arm but sets firmly on the top of your shoulder where it was always intended to be.

Construction with the Deltor is as simple as counting.

The Deltor is the expert dressmaker's plan of procedure told in consecutive pictures. It is direct, it is quick, and it is sure. The beginner need do no experimenting with even her first dress.

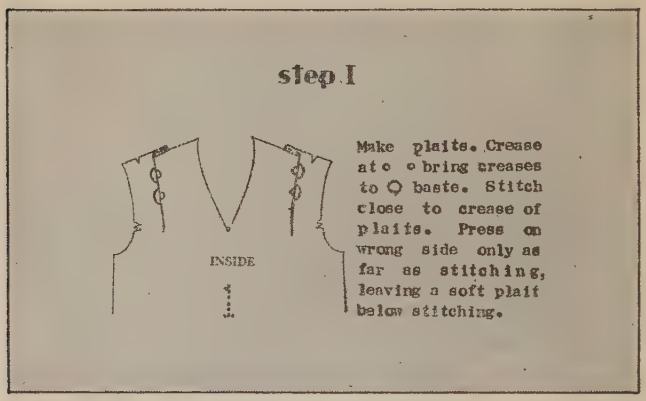
If you want to get the full value of your Deltor you will, after you have used the layout side, turn it over and follow the illustrations step by step which make the construction easily understood and carry you on without delay from the first basting to the last adjusting of the belt or bow.

If you have never made dresses with the help of a Deltor, read on and follow through the construction directions in this one. Each step in the construction of this frock has been carefully worked out by an expert dressmaker, accurately sketched, and arranged in step-by-step order in vertical columns. See how clearly the pictures show how to crease on the line of small per-

forations and bring the crease over to the line of large perforations; how to make the plaits in the front of the bodice; how to crease and stitch the tiny tucks at the neckline in the back.

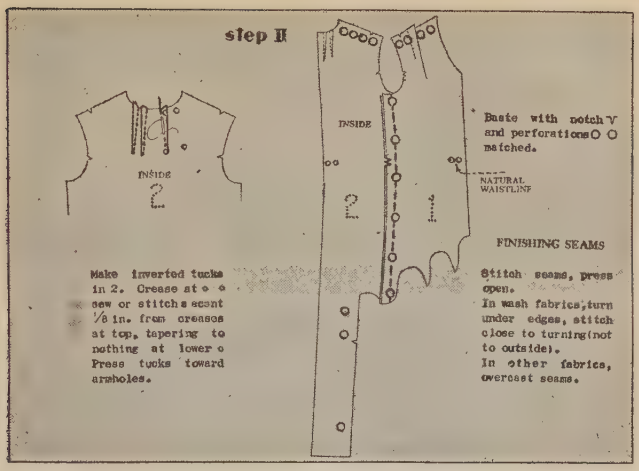
Each Butterick pattern has its own Deltor.

This Deltor was especially made for the Butterick frock pattern which it illustrates. Every Butterick pattern you buy will include a Deltor made especially for that pattern.


step I
INSIDE
Make plaits. Crease at o o bring creases to ○ baste. Stitch close to crease of plaits. Press on wrong side only as far as stitching, leaving a soft plait below stitching.

53. Each perforation and notch is shown clearly.

You are now working with the actual dress material, using tailor's tacks to guide you instead of perforations in tissue paper. The large perforations have been marked in one color thread and the small perforations with a different color thread. The first illustration shows you how easy it is to put your dress together. You could not possibly turn your plaits in the wrong direction with this picture to look at.


step II
INSIDE
INSIDE
Baste with notch V and perforations O O matched.
NATURAL WAISTLINE
FINISHING SEAMS
Stitch seams, press open.
In wash fabrics, turn under edges, stitch close to turning(not to outside).
In other fabrics, overcast seams.
Make inverted tucks in 2. Crease at o o sew or stitch a scant ⅛ in. from creases at top, tapering to nothing at lower o Press tucks toward armholes.

54. Each picture is clearly and simply explained.

Time to take steps.

Steps one and two, the Deltor says, should be taken before you baste the back and front of your dress together. After fitting, the seams of your dress are to be stitched and pressed open. Two ways of finishing the seams are suggested, one for wash materials, the other for silks and woolens.

You should follow all these suggestions implicitly. Every Deltor includes complete directions for putting the garment together in every suggested fabric.

Dressmaking in the custom made manner.

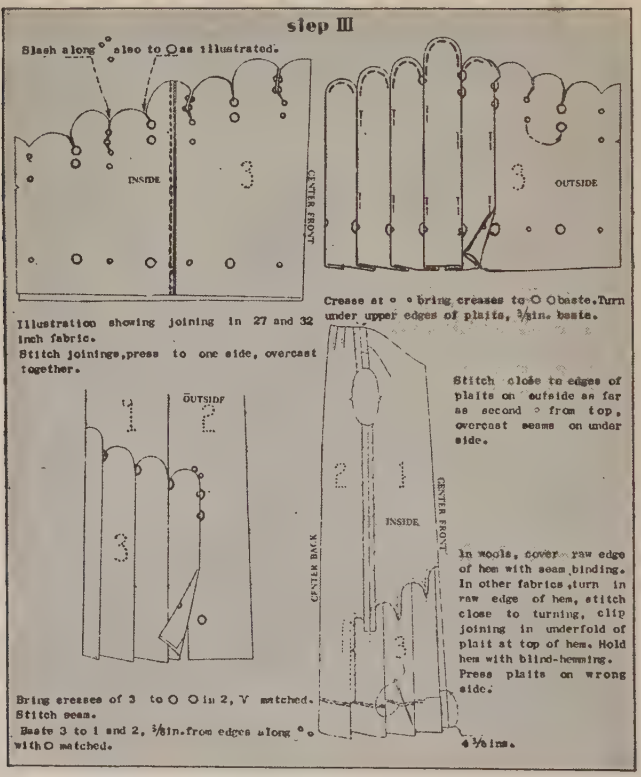
Step three on this Deltor shows you how to lay the plaits in the flounce and how to put it together.

Your tailor's tacks are there to show you where to fold plaits, and where to make outside stitching. This

stitching, you note, is to run down on each plait as far as the second perforation from the top.

The Deltor has, at this point, something to say about finishing your hem. Again two methods are described, as was true of seam finishes, one for woolen materials and another for other fabrics.

If your dress is made of woolen material the Deltor directs you to cover the raw edge of your hem with


Step III
Slash along ° also to ○ as illustrated.
INSIDE
CENTER FRONT
OUTSIDE
Illustration showing joining in 27 and 32 inch fabric.
Stitch joinings, press to one side, overcast together.
Crease at ° ° bring creases to ○ ○ baste. Turn under upper edges of plaits, ⅜in. baste.
Stitch close to edges of plaits on outside as far as second ° from top, overcast seams on under side.
OUTSIDE
CENTER BACK
INSIDE
CENTER FRONT
In wools, cover raw edge of hem with seam binding. In other fabrics, turn in raw edge of hem, stitch close to turning, clip joining in underfold of plait at top of hem. Hold hem with blind-hemming. Press plaits on wrong side.
Bring creases of 3 to ○ ○ in 2, V matched. Stitch seam.
Baste 3 to 1 and 2, ⅜in. from edges along ° ° with ○ matched.
4 ½ ins.

55. The tailor's tacks in your frock reproduce these perforations.

seam binding. If the material is flat crêpe or a similar light-weight fabric, the Deltor suggests that you turn in the raw edge of the hem, stitch close to the turned edge, and clip the joining in the underfold of the plait at the top of the hem. In both cases, whether the dress is of wool or silk, the hem is sewed to the dress with blind hemming done by hand, of course.

The Deltor assures fashion-right length.

The Deltor tells you how deep to make your hem (in this case 4⅜ inches) to achieve the fashion-right length for your dress. Your own individual height as well as fashion, does, of course, determine to some extent the length you wear your dresses. You should check the finished back length of your new dress which is stated on the back of the pattern envelope with the finished back length of one of your own most becoming dresses. You should then vary the depth of your hem as much as is necessary to insure a becoming length as well as a fashionable one.

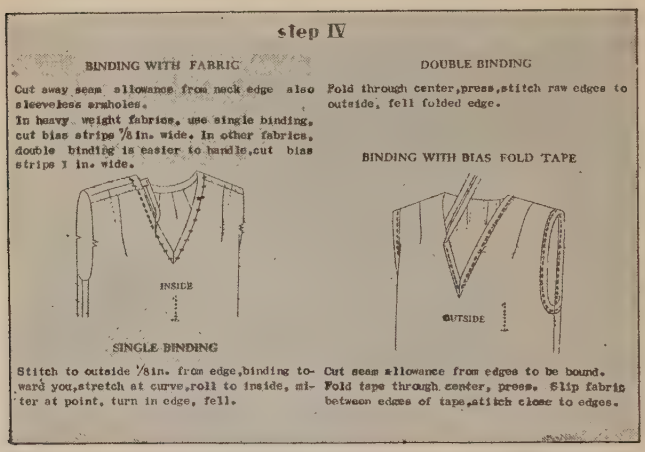
Be an expert the first time.

An impossible ideal? Not at all. You have a Deltor as your constant companion . . . helpful, dependable, and equal to any dressmaking emergency. Seemingly unimportant features like length of skirt or finish of hem may be just the trifling details which keep your dress from looking like Paris. But this need not happen to you, for the Deltor surely prevents you from making the smallest dressmaking error.

It matters not whether you are making a warm wooly coat with a fur collar or a filmy chiffon evening gown, the Deltor made especially for either garment will make the process of construction a pleasure. You

have the added assurance that your coat or dress will have the distinction of line and beauty of finish that is characteristic of all good clothes.

You will never experience that unpleasant sensation of wishing to back into corners or walk on the shady side of the street because your costume is less than a perfect creation.


step IV
BINDING WITH FABRIC
Cut away seam allowance from neck edge also sleeveless armholes.
In heavy weight fabrics, use single binding, cut bias stripe 7/8 in. wide. In other fabrics, double binding is easier to handle, cut bias stripe 1 in. wide.
INSIDE
SINGLE BINDING
Stitch to outside 7/8in. from edge, binding toward you, stretch at curve, roll to inside, miter at point, turn in edge, fell.
DOUBLE BINDING
Fold through center, press, stitch raw edges to outside, fell folded edge.
BINDING WITH BIAS FOLD TAPE
OUTSIDE
Cut seam allowance from edges to be bound. Fold tape through center, press. Slip fabric between edges of tape, stitch close to edges.

56. The finish varies with the fabric.

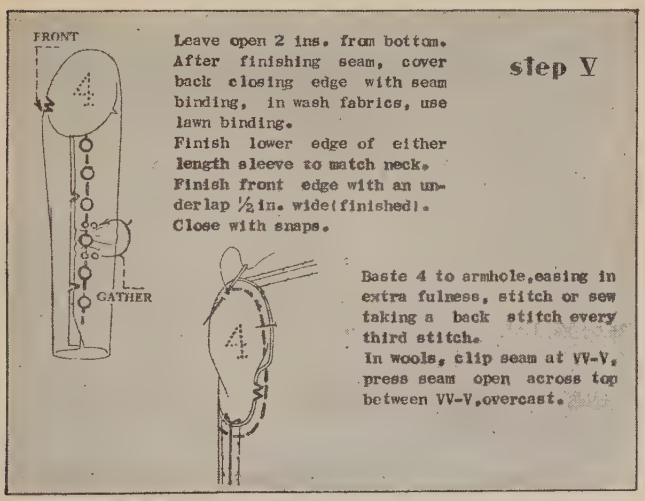
Neck finishes: so simple when done correctly, so tell-tale when done wrong.

Step four of this Deltor shows you how to finish the neck edge, and also the armhole, should you be making the sleeveless view. The description gives you a choice of finishes for both light weight and heavy materials. You are also shown the way to apply both single binding and double binding, information which you, with your passion for perfection in finishings, will be very glad to have.

Perfection in sleeves.

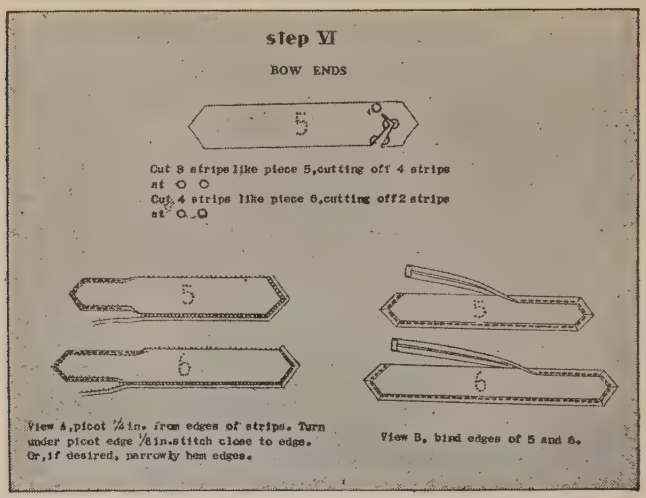
You have now reached the moment when it is time to make and put in your sleeve. Step five on the Deltor tells you just what to do. The illustration shows you the let-out seam which you have marked with tailor's tacks and the little place at the elbow where you will put in gatherings to give the necessary ease.

And now let us call your attention to a little French trick. When using woolen materials clip the seam that


FRONT
GATHER
Leave open 2 ins. from bottom.
After finishing seam, cover back closing edge with seam binding, in wash fabrics, use lawn binding.
Finish lower edge of either length sleeve to match neck.
Finish front edge with an underlap ½ in. wide(finished).
Close with snaps.
step V
Baste 4 to armhole,easing in extra fulness, stitch or sew taking a back stitch every third stitch.
In wools, clip seam at VV-V, press seam open across top between VV-V,overcast.

57. The Deltor gives away little French secrets.

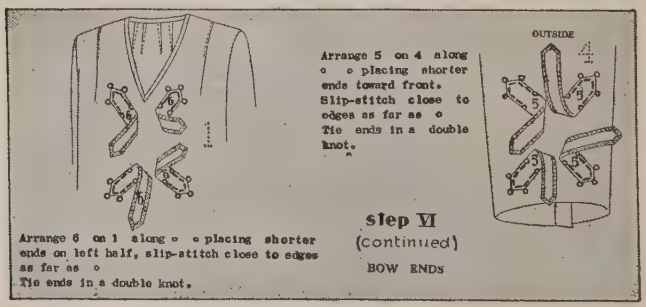
holds the sleeve to the armhole at the notches in the sleeve. Then press this seam open across the top curve of the armhole. This gives a smooth flat curve. This kind of pressing is done over a tailor's cushion.


Step VI
BOW ENDS
5
Cut 8 strips like piece 5, cutting off 4 strips at ○ ○
Cut 4 strips like piece 6, cutting off 2 strips at ○ ○
5
6
5
6
View A, picot ⅛ in. from edges of strips. Turn under picot edge ⅛ in. stitch close to edge. Or, if desired, narrowly hem edges.
View B, bind edges of 5 and 6.

58. Directions for those tell-tale details.

Dressmaker details for dressmaker touches.

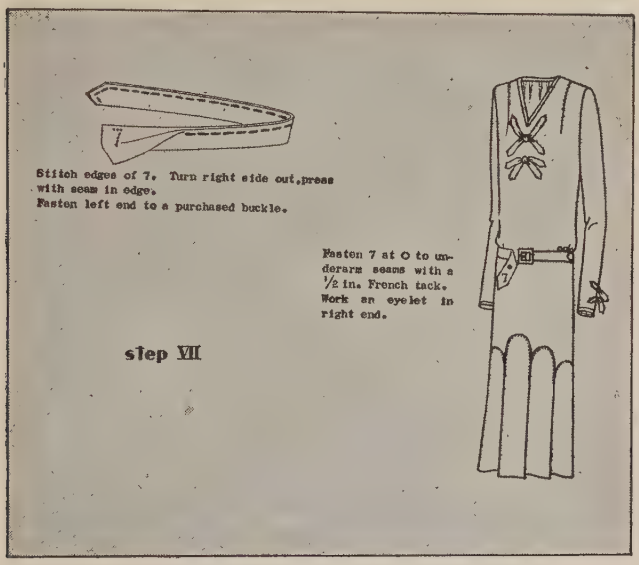
Step six of the Deltor shows you what to do to make the smart little bow effects on the front of the blouse and sleeves. These are cut according to Deltor directions using two of the pattern pieces, and carefully finished by hand.


Arrange 5 on 4 along ○ ○ placing shorter ends toward front. Slip-stitch close to edges as far as ○ Tie ends in a double knot.
OUTSIDE
4
5
Arrange 6 on 1 along ○ ○ placing shorter ends on left half, slip-stitch close to edges as far as ○ Tie ends in a double knot.
Step VI
(continued)
BOW ENDS

59. Putting the tailor's tacks to work again.

Finishing touches require only a touch.

With the help of your tailor's tacks and the Deltor, placing the bows on this dress is accomplished with a twist of the wrist and a few pins. If your tabs are


Stitch edges of 7. Turn right side out, press with seam in edge.
Fasten left end to a purchased buckle.
Fasten 7 at O to underarm seams with a ½ in. French tack.
Work an eyelet in right end.
step VII

60. At this point your frock looks like the finished sketch.

exactly made and your tailor's tacks correctly placed there is nothing more to do but slip-stitch them onto your dress and tie the ends in a soft, careless knot.

The Deltor stays with you to the end.

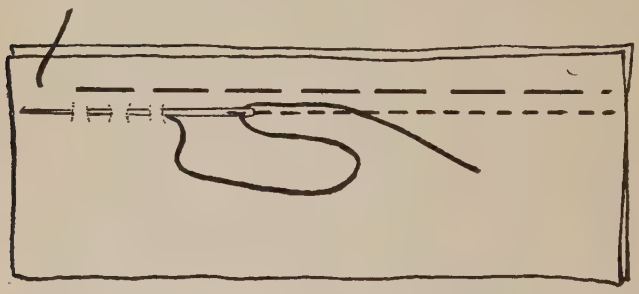
Making and attaching your belt is your very last step. Even the details of placing the eyelet for the buckle and the location of the French tacks which hold the belt in place are shown you by your best dressmaking ally—the Butterick Deltor!

When we sew a seam let it be of the finest.

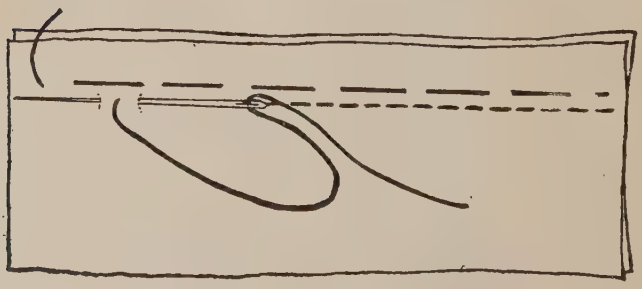
Seams may be made by hand or by machine. At times hand sewing produces the best effect.

An even running stitch is often used for seams on thin material where there is little strain. Running stitches are short. Only two or three threads of the material are taken up on the needle at once before pulling the needle out of the material.

Backstitching is used to make a firmer seam where there may be strain. Take a short stitch back of the end of thread showing on the right side of the seam and carry the needle forward on the under side bringing it up ahead of the end of thread. For each new stitch, put in the needle where the last stitch ended.

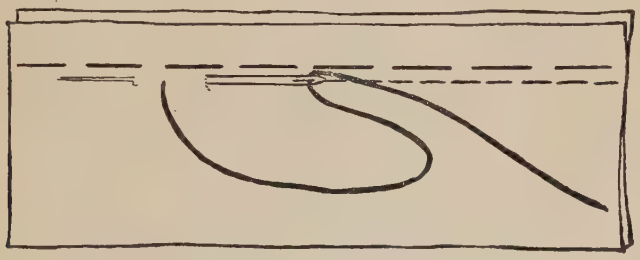


61. This is the even running stitch.



62. This is the firm backstitch.

There is a half backstitch which makes a seam firmer than a run seam and not so firm as a backstitched seam. Carry the needle only half way back instead of all the way back as in the backstitch. This leaves small spaces between each stitch on the upper side of the seam. The illustration below shows you how.



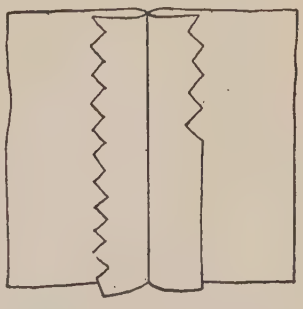
63. This is the half backstitch.

Paris clothes have smooth seams.

Smooth, unpuckered, straight seams make a garment hang well. When sewing seams, keep both pieces smooth and flat, but be careful not to pull and stretch. Make the stitching even and keep an even tension on your sewing thread whether you are sewing by hand or by machine. Finally, press each seam carefully.

Plain seams.

The simplest seam is the plain seam. Lay two pieces of the garment together, edges matching and sew in a straight line on the wrong side along the seam allowance line. When the material is closely woven and does not fray the edges of this seam may be notched or pinked.



64. A plain seam pinked.

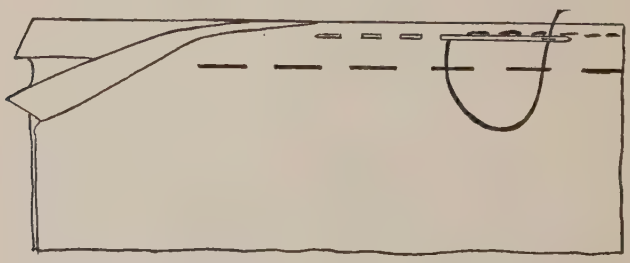
Materials which fray should be French seamed except at armholes or on curves where the fitted line might be lost. Bulky materials should never be French seamed. The edges may be cast or bound.

65. French seam; steps one and two.

French seams are two faced.

This is the way to make a French seam. Baste the seam on the right side of the garment and sew one quarter of an inch outside of the seam allowance line. Trim off the edge of the seam to a scant ⅛″ from your sewing. Now turn the garment wrong side out and crease the seam on your sewing line. Baste a second time on the real seam line and sew. Be sure the raw edges are all enclosed in the second seam.

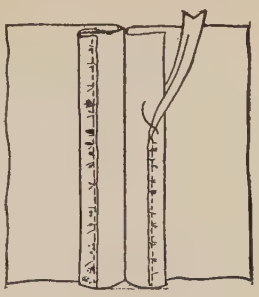
There is a variation of the French seam called a turned-in seam, or false French seam. Stitch a plain seam on the wrong side of the garment; turn raw edges of the seam in toward each other; and stitch together.



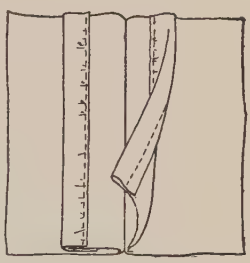
66. This is the so-called "false" French seam.

Bound seams must never bind.

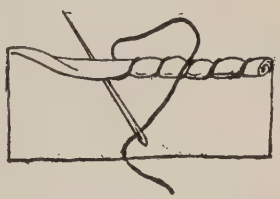
Seam edges may sometimes be protected by binding them with bias pieces of cloth. One may use the prepared bias finishing that can be bought at the notion counter in most stores or one may cut her own bias binding from silk or sateen. If you wish to use the binder attachment on your sewing machine to bind the seam edges buy No. 5 flat prepared bias binding and insert it into the binder as directed in your sewing machine instruction book. If you are not using the sewing machine attachment, use bias strips one inch wide and stitch one edge to the seam one quarter of an inch from the edge of the seam. Turn the binding over the edge of the seam; stitch inside of first stitching.



67. Bias binding.



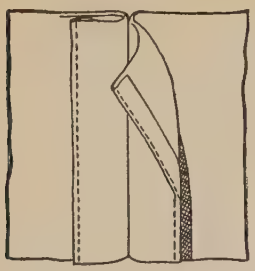
68. Ribbon strips.



69. Rolled seam.

Ribbon binding.

Straight seams may be bound with straight ribbon known as seam binding. Double this ribbon with one side a trifle narrower than the other and press this creased ribbon with a warm iron. Slip the folded binding ribbon over the edge of the seam with the slightly narrower side uppermost. Sew the binding to the seam with hand running or with machine stitching, catching both edges with one row of sewing. This is a dainty finish for silks.



70. Stitched seam.

The rolled seam saves time.

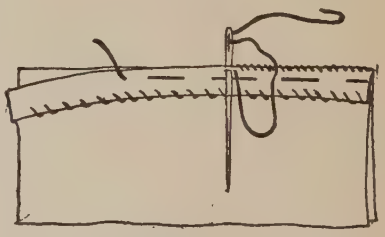
In sheer materials, baste as for any ordinary seam. Begin at the right and roll the two raw edges together tightly between the thumb and forefinger of the left hand, rolling toward you. Whip the roll with close stitches under the roll, but not through it. (Ill. 69).

A simple finish for plain seams.

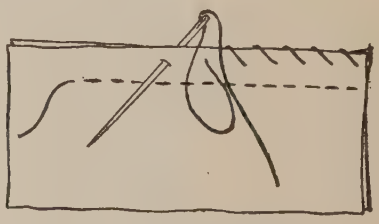
Turn each edge under, away from the seam, and hold the turned edge by hand running or machine stitching.

Stitches to catch unruly edges.

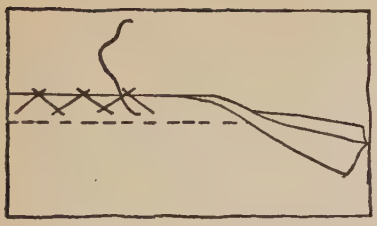
Overhanding—so simple and so indispensable—is used to join two folded edges or two selvedges. Baste the two pieces of material together and sew with close stitches over and over, pointing the needle straight toward you and taking up only a few threads of each fold or from the top of each selvedge. When the seam is opened it will then flatten out without a ridge on the wrong side and no stitches will show on the right side. Look at illustration 71.



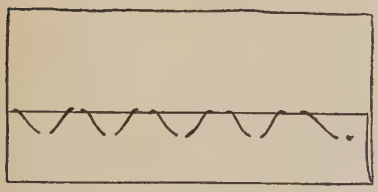
71. Overhanding.



72. Overcasting.



73. Firm catch-stitching.



74. Easy catch-stitching.

Overcasting.

Overcasting is also used to protect raw edges of seams from ravelling. The stitch slants and is taken quite deep in the seam allowance. Trim the edges of the seam even before you start to sew and point the needle toward your left shoulder as you sew. Spaces between stitches are even. A number of stitches may be taken before the thread is drawn up. (Ill. 72).

Two ways to catch-stitch.

Catch-stitching is used to hold down seam edges against the inside of a garment to prevent fraying, and often to hold the edge of a hem to a dress with a very flat effect. It is always used on inside seams in flannel garments and often used at the top of hems in tweed skirts. Where used at the seam, both edges may be pressed in the same direction or they may be opened out and catch-stitched to the garment separately. Illustration 73. The needle is usually pointed toward you as you sew and you work along the line of sewing traveling away from you.

A quicker method of catch-stitching is shown you in illustration 74. This is not as strong as real catch-stitching and is done from right to left.

75. A little light on your sewing machine.

A power plant of your own.

Your sewing machine will produce Paris clothes in record time—let it work for you.

Of course, since you are doing dressmaking you have a sewing machine. You would be surprised to know that many people who own this valuable piece of sewing equipment have never learned how much of their sewing can be done on it. You are not one of those queer people we feel sure. Your machine, as you know, can be counted upon to do really remarkable things and save you hours of time and heaps of energy.

Not only do you use your machine constantly for all possible kinds of sewing, but you care a lot about the quality of sewing your machine does. We regret to say that some people will accept from their machines puckered seams or an occasional skipped stitch or loose tension. This seems such a pity when a slight twist of a screw will adjust a sewing machine to the tension or size of stitch suited to whatever material one is working on. Why not have machine stitching beautiful to look at as well as strong?

Your book of directions which comes with whatever make of machine you have is the best possible guide for you to use in familiarizing yourself with every little thing about your household pet. You will want to know where it should be oiled, how to replace the needle, how to wind and insert bobbins, adjust tension screws and last but not least, all the fascinating things that can be made by using those intricate looking bits of shiny steel—the attachments.

You cannot overwork your sewing machine.

Since we have mentioned attachments, just notice how many there are, each designed to do a different thing for you, such as binders, hemmers, rufflers, tuckers, braiders, quilters, etc. There is always a little book that comes with your machine which explains just how each is to be used and what you may expect of it. Practice using each one until you feel rather expert. They will help you produce many interesting effects on your clothes which you would despair of ever getting otherwise.

You may want a few additional gadgets to make your sewing still easier such as a small electric light to fasten to the arm of your machine.

In any case, study every word of your instruction book if you have not already done so, and practice up on a few of the adjustments and types of stitching about which you may still feel a little uncertain.

When in doubt, telephone the "company."

There may be a few details which need additional explanation. If so, just call up the office of the sewing machine company which makes your machine. They will always send you an instructor who will explain your machine to you or you may go to the nearest office and see your machine demonstrated and have your difficulties explained away.

Your machine may be old, but do not treat it like a stepchild on that account. Give it the benefit of a good cleaning and oiling. Then check on its parts and adjustments as though it were a new machine.

Faithful service rewards good care.

Whether your machine is old or new, it should have regular, systematic care. It takes very little time and saves you many wasted hours later.

For example, sewing machines that are used continuously require daily oiling and cleaning. If your machine is used only a few hours each day, a weekly oiling and cleaning should be sufficient. You should remove all loose dirt like lint, dust and thread before you begin your oiling job.

A word about bobbins—have plenty of them. They are cheap and it is a great saving of time to have bobbins wound with the different colored threads you frequently use. Be sure you wind your bobbins evenly and not too full.

Regulate the length of stitch on your machine for different types of material. For fine materials it is usually best to use a small stitch and a medium tension with a fine needle.

The vexing matter of skirt lengths.

How long shall I make my skirt? How often have you asked that question, and quite rightly, too, since the lower edge of one's dress has so much to do with a smart appearance! Fashion, of course, has a great deal to say about the length we wear our dresses but becomingness should have just as much influence. Following fashionable skirt lengths to extremes is seldom a good policy for anyone.

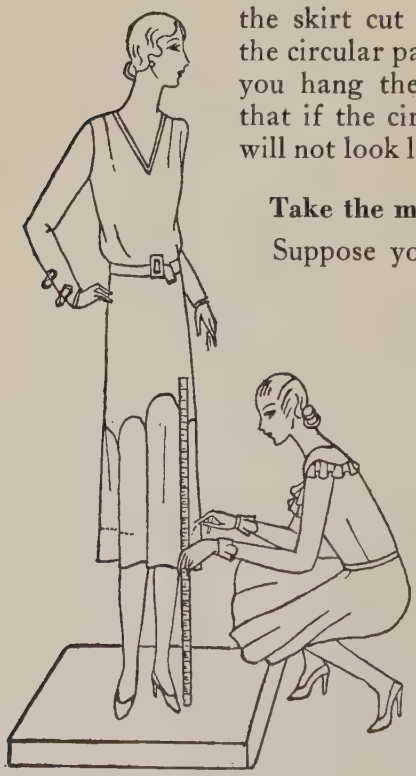
There may be some take-up in the length of one's dress during making and so some people like to allow one inch extra length in their planning to allow for this. You should, therefore, when possible mark the skirt length and turn your hem, after the sleeves are in the dress and the finishing is done, unless the Deltor dictates otherwise.

Circular skirts and godets, since they are cut on the bias, will stretch more than straight skirts. The weight of the bias pieces themselves, pulls them down so skirts with these bias features should be hung up in the closet for a day or so and allowed to stretch before the skirt is hung and the hem turned.

After the dress has hung for a while, if there are bias parts in the skirt such as godets, rip the seams that have bias edges and while the garment is still hanging let the bias edges drop as much as they will below the edges they were originally basted to. Let the godet fall naturally and baste the seams again. Then mark the skirt length and turn the hem.

When you hang your skirts without help.

There are various ways of marking skirt lengths. When there is someone to help you, the line is obtained by measuring up the required distance from the floor and placing a row of pins in the skirt. You may wrap a piece of paper around the yardstick the number of inches from the end that you are hanging your skirt from the floor in order to make it easy to see the distance on the yardstick. If your dress has a circular back or front with the rest of the skirt cut on the straight, hang the circular part a little shorter than you hang the rest of the skirt so that if the circular part stretches it will not look longer.



76. A yardstick means accuracy.

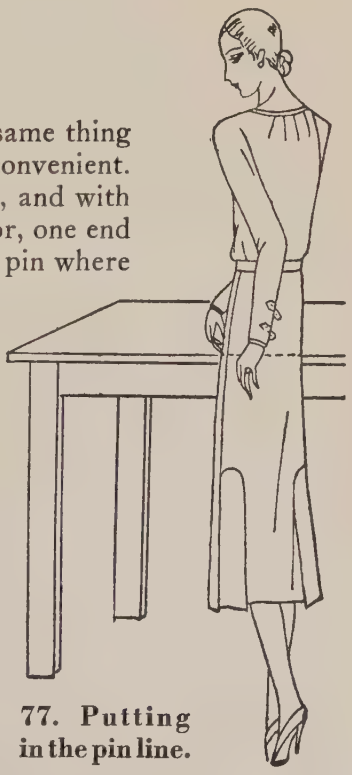
Take the measure of a table.

Suppose you do not have assistance, you must then depend on the inanimate objects in the room to help you out. Sidle up to a table the top of which comes just below your hipline. Stand against the edge of the table and put a row of pins in your dress where the table top touches your skirt, turning slowly and placing pins every two inches. Use nice sharp pins.

Now take off your dress. Measure from the floor to the table top and subtract from this measure the distance you want your skirt to be from the floor. Lay your dress on the table and with a yardstick measure this distance down from your line of pins at the hipline and put in a line of pins at the bottom of the skirt. For example, suppose the table top is 30 inches from the floor, and you want your finished skirt length to be 12 inches from the floor. Subtract 12 inches from 30 inches which is 18 inches and measure 18 inches down the skirt from your row of pins. The last row of pins gives you your correct skirt length. Illustration 77.

The yardstick again.

A yardstick will do the same thing for you if no table is convenient. Stand in front of a mirror, and with the stick upright on the floor, one end touching your skirt, place a pin where the top of the stick touches the garment. Now move the stick around your figure putting in pins at two inch intervals. Take the garment off and measure from the pins down to the correct length which you have previously determined by subtracting from the total length of the stick the number of inches you want your skirt to clear the floor.

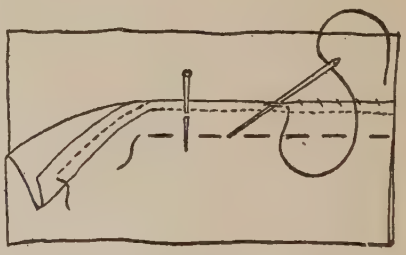


77. Putting in the pin line.

The gentle art of hemming.

Now that your hemline is marked at a becoming fashion-right length from the floor, the next and most important step is turning it up. There is more that goes into the making of a smooth, non-puckering hem than meets the eye. The first consideration is to trim off the lower edge of your garment perfectly straight and even for the first turning. This first turning should be narrow—at the most not more than half an inch. The depth of the second turning depends on where the hem is used and the effect you want to give. The pattern gives you the correct depth for the design. The next consideration is to see that the second turning is the same depth its entire length. A little marker which you can make yourself is of great assistance in checking this width.

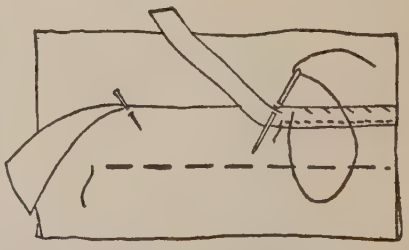
Hems are easy to make the same width all around if you use a little cardboard marker to measure up from the bottom of your skirt. Cut a notch in your piece of cardboard the desired width of your hem.



78. This hem for straight skirts.

Baste carefully.

When the hem is wide, you should baste once on the bottom fold of your skirt and again at the top of the hem.



79. Binding is smooth and flat.

Hems in skirts are usually from two and one half to four inches finished unless some other depth is suggested in the pattern or in the Deltor.

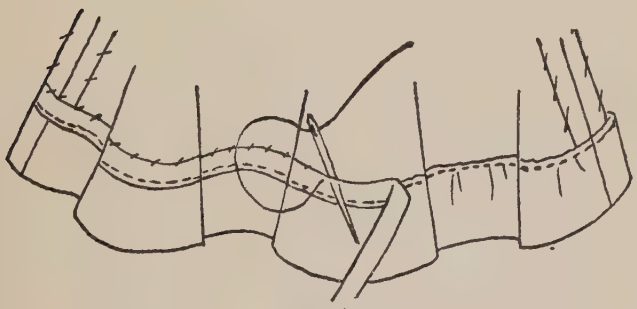
Hems for slightly gored or straight skirts.

The hem is turned up in the usual way described above. When an invisible sewing is desired the turned-in edge at the top of the hem is stitched close to the turn but not to the skirt itself. This finished edge is then blind-stitched to the dress.

A straight hem may also be finished with ribbon seam binding on silk and wool materials. When the binding is used do not turn under the top edge of the hem but stitch the other edge of the flat seam binding to the skirt. (Illustration 79.)

Circular hems require special treatment.

In circular skirts or on godets when the material of the dress is soft, the raw edge of the hem may be



80. A hem for the flared skirt of your tailored cloth frock.

turned in and a gathering thread put in close to the turning. Draw up this gathering thread until the top of the hem fits the skirt. Blindstitch this drawn up edge to the garment.

If your dress is wool.

Your dress may be made of heavy wool material. If that is the case do not turn in the raw edge before you run in the gathering thread. Draw up the top of the hem to fit the skirt. Then baste flat silk seam binding to the top of the hem, stitch it to the hem and blindstitch the top of the binding to your skirt.

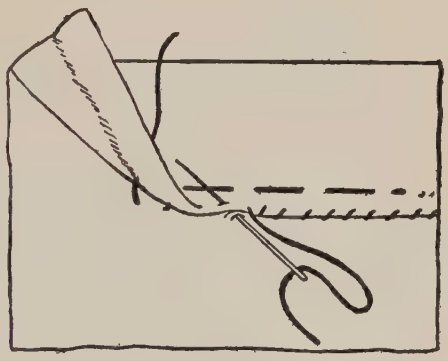
If your skirt is quite full and circular, before sewing the top of the hem to the skirt, slip a piece of muslin cut the shape of the bottom of the skirt inside of the hem; dampen and press on the wrong side shrinking out the fullness. The piece of muslin will prevent the fullness in the hem from making pressing marks on the garment. Move the piece of muslin along in the hem as you press. After this pressing and shrinking has been done, remove the muslin and blindstitch the upper edge of the seam binding to the garment with small stitches, widely spaced. (Ill. 80.)

Where stitches should be inconspicuous.

When sewing hems, train your eye to keep your small stitches an even distance apart. Do not make your stitches too close together or your hem will look too tight and "sewed" on the right side. The thread should be drawn up but not too tightly, since hems should seem to be sewed in rather a casual manner. It is easier to make your stitches inconspicuous if you sew with a fine needle and thread. Baste with silk thread when you sew on silk to avoid marking your fabric.

Pick and choose your hemming stitches.

The slanting hemming stitch is used where stitches must be close together and slanting on the right side. We use it for hems in linen handkerchiefs or babies' dresses of fine cotton materials which are laundered constantly. Begin this stitch without a knot, pushing the little loose end of thread between the hem and the garment. Take a small stitch pointing your needle toward the left shoulder, taking up only a thread or two each time. Fasten off your sewing at the end of the hem with two or three over and over stitches. Examine carefully the detail of this stitch in illustration 81.



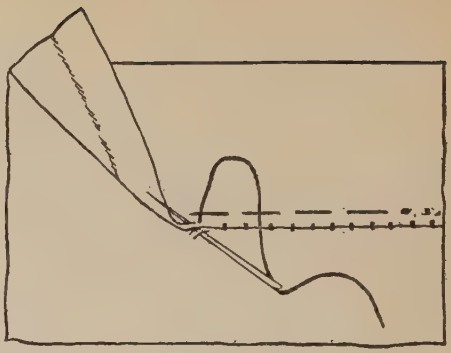
81. The slanting hemming stitch.

Remember, no knots.

If you need to use a new thread before you finish the hem, start it as you did at the beginning and slip the end of the old thread under.

The straight hemming stitch is invisible.

This kind of hemming is used where one wants a tiny stitch on the right side running parallel to the weave of the material instead of slanting across it. It is practically invisible on the right side. The stitches are usually spaced farther apart than slanting hemming stitches. In making this stitch try to keep the needle

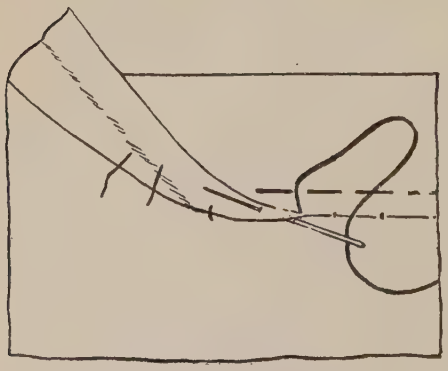


82. Straight hemming stitch.

as nearly parallel to the folded line of the hem as possible instead of pointing it toward the left shoulder. Pick up only two threads of the garment and as little of the hem as possible. The needle enters the hem fold slightly in front of the place where it leaves the garment. (See illustration 82 to the right above.)

Sophisticated hemming.

Slip-stitch and blind hemming are the two kinds of hemming which require a deft touch and nicely defined dressmaking judgment. They are used more often to give that casual Parisian touch to our clothes than the other two kinds of hemming described.



83. The invisible slip-stitch.

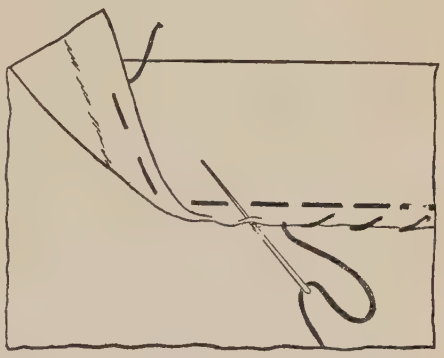
Slip-stitch.

Slip-stitching is used when it is necessary to have invisible sewing on both the right and wrong sides. The sewing is not strong but it is one of the most valuable stitches

for finishing silk and wool garments. When making this stitch take up only one thread of the material on the needle, slip the needle through the under side of the fold and bring it out through the crease. This makes a stitch which is practically invisible. The stitches are spaced about ¼″ apart, and sometimes ⅜″.

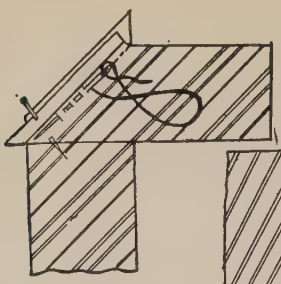
Blind hemming.

This makes a stitch which is virtually invisible on the right side but shows on the wrong side. It goes faster than slip-stitching and looks just about as well.

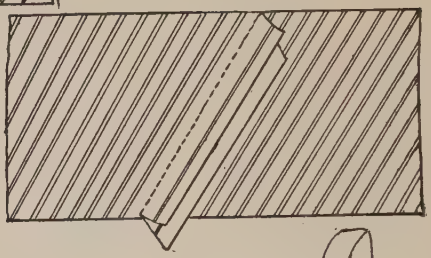


84. The blind hemming stitch.

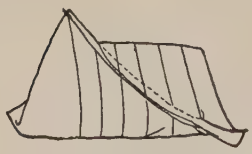
Take up only one thread of the garment and use a long slanting stitch through the fold of the hem on the wrong side. This stitch is also used for hems and facings on silk and wool. In both these stitches take care not to draw up your thread too tightly. For detail of the correct blind stitching method examine illustration 84.



85. Joining true bias.



86. Matching marked lines.



87. Cutting tube along marked line to make continuous binding strip.

True bias is a smooth article.

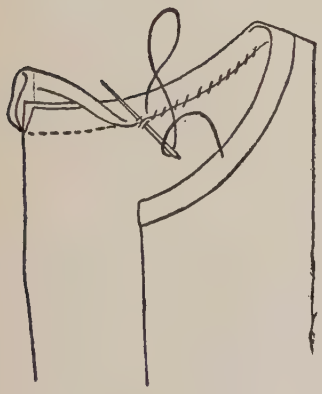
Bias strips used as facings and bindings both for trimming and finishing edges are constantly being used in all good dressmaking. We seldom complete a dress without cutting some bias finishing pieces. Bias may be bought already cut and sometimes folded also. Bias is more often, however, cut from material from which the dress is made. The way to find a true bias is described on page 46. Having found the true bias line, measure from it the width you expect to cut your bias strips. Mark as many lines all the same distance apart as you can and cut along these lines.

When joining bias strips lay the straight end of the two pieces together with right sides toward each other.

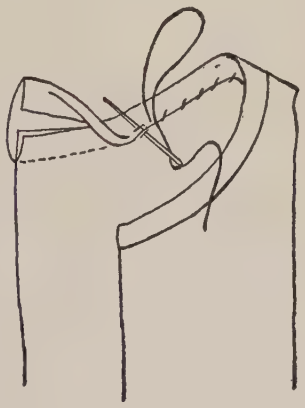
You will make a right angle with the strips. Extend the point of one piece beyond the other as far as the width of the joining seam. After these two pieces are stitched this way, (Ill. 85), when the seam is opened both bias pieces will be seamed diagonally; the bias edges will form a straight line.

A clever short cut.

There is another very clever way to cut bias pieces from a tube of cloth in one continuous strip. Trim the material from which you expect to cut strips to a straight grain on all four sides. Now find the true bias line. Mark as many strips as can be cut from the whole piece and then cut off the triangular piece at one corner. Pin the two opposite edges of the whole piece together matching the marked lines. (Ill. 86.) Stitch this pinned seam. Begin at the bias end and cut, following the line around and around the tube as in illustration 87.



88. Double binding for silks.



89. Single binding for wools.

We are bound to like our necklines.

The most attractive and suitable neckline finish is bias binding, either single or double. If the dress is of wool or heavy cotton use a single binding. Silks, chiffons and light weight cottons may be finished with double bindings since double binding stretches less and is easier to handle. The trick in putting on binding is to keep it from twisting as you sew it on.

Double binding is no trouble.

To make double binding, cut a bias strip four times as wide as the finished binding plus an allowance for a seam on each edge of the binding (usually ½" to ⅝" extra). Now fold your long bias strip through the center and press the fold, but be careful not to stretch it on the ironing board. Baste and stitch the two raw edges of the binding to the right side of the edge of the neck that is to be bound. Sew on the seam allowance line and hold the binding toward you. Now roll the binding with a light deft touch to the inside of the dress and sew the creased edge of the binding to the outside of the dress. Do this sewing by hand with a straight hemming stitch. Illustration 88 on page 103 shows a double binding.

Single binding for bulky fabrics.

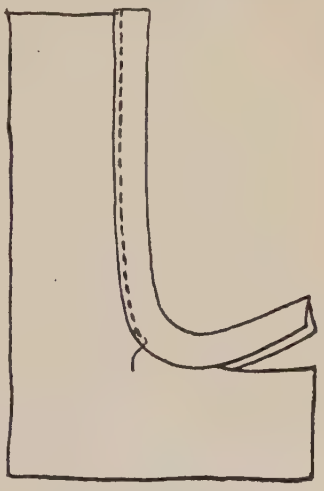
To make a single binding, cut bias strips twice the finished width plus an allowance for a seam on each edge of the binding. Stitch one edge of the binding to the right side of the dress with the two right sides together on the seam allowance line. The binding will be toward you. Roll the binding to the inside of the dress, turn under the seam allowance and sew to the line of stitching by hand. (Ill. 89.)

Getting on to the curves of curved edges.

Straight edges may be bound with any straight ribbon or braid but curved edges must always be bound with something that will stretch. Some straight looking military braid is woven in such a way that it stretches and shapes around curves very easily. To apply this kind of braid to a curved edge, fold it through the center and press the fold. Slip the curved edge you are binding between the edges of the braid, baste and stitch close to the edge of the braid. One stitching will hold both back and front. Dampening the braid along its edges sometimes makes it easier to shape to the curved edges of your dress. (Ill. 90.)

Bias fold tape to the rescue again.

If you are trimming your curved edges with bias fold tape, there are two ways you may attach it to the dress. The first way is just the same as we have just described for attaching military braid. The second way is to stitch one edge of the bias fold tape to the outside of your dress along the crease in the tape, holding the tape toward you. Then roll the rest of the tape to the inside of the dress and sew the other folded edge to the stitches that hold it to the outside of the dress. This is done by hand. (Examine Ill. 91.)



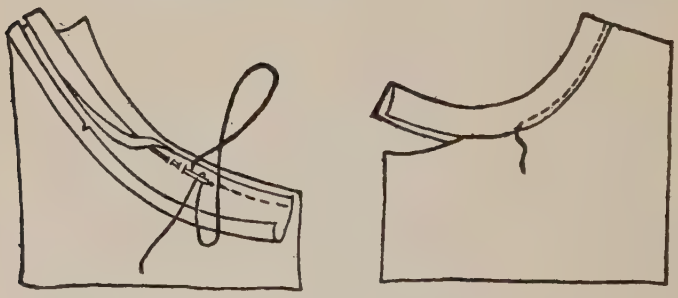
90. Binding a curved edge with braid.

Let us not hesitate to bind scalloped edges.

One of the most attractive ways of finishing smart scalloped edges is by binding them, although we may face them if we wish. Sheer materials are particularly charming with the added weight of a double texture used along the edge. The most important thing is to keep the scallops symmetrical, the corners sharp and true, and the binding narrow and smooth.

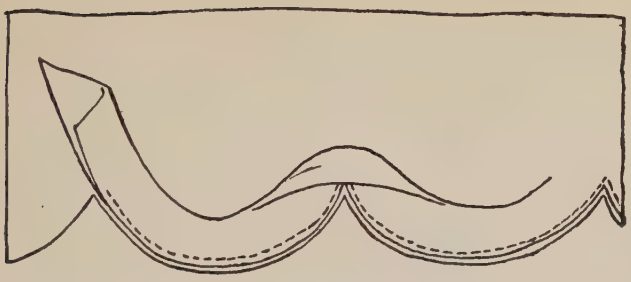
Use care and precision.

Cut strips of tissue paper 2″ wider than the deepest part of your scallop and mark on them the outline

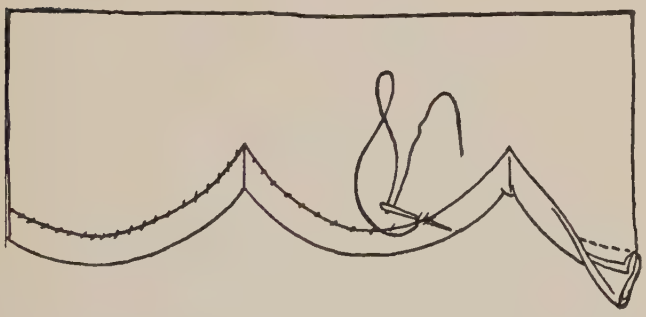


91. Using bias fold tape to bind a curved edge.

92. Baste scalloped tissue to scalloped fabric.



93 Baste and stitch binding through paper.



94. Turn binding, baste, mitre corners and hem.

of your scallop pattern. Baste the scalloped edge of the material to the outline on the tissue. (Ill. 92.)

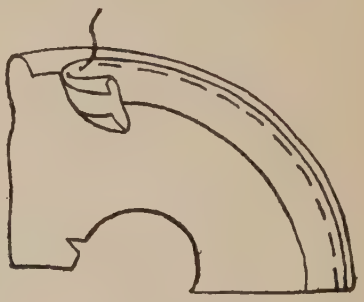
Baste your binding along this scalloped line basting through the material and the tissue paper. Hold the binding toward you and stretch it at the points. Stitch along this basted line. (Ill. 93.)

Tear the paper away from the stitching, roll the binding to the inside of the garment, and lay any extra fullness at the points into a tiny plait or miter. Baste the turned in edge of the binding and hem it to the line of first sewing. (Ill. 94.)

Face to face with facings.

Facings are indispensable finishes. We rarely make a dress without making use of a facing or two somewhere on it. We sometimes remodel or lengthen a frock by using a facing instead of a hem at the bottom. A hem is to be preferred, however, since the seam which attaches the facing piece to the dress may show through if the material is at all thin or it may show a ridge in heavy fabric.

Facings may be applied in two ways. They may be sewed to the edge of the garment and then turned in toward the wrong side, or applied to the inside of the garment when the edge has been turned inside and pressed down.



95. Applying shaped facing.

A facing cut on the straight-lengthwise or straight-crosswise grain of the material may be used if the edge to be faced follows a straight grain.

If the edge to be faced is bias or slightly curved, bias facing must be used since it can be stretched on its outer edge to fit the larger circle. Press such a facing, shrinking the inner edge, and stretching the outer edge as you press.

Shaped facings are cut the same shape and on the same grain of material as the part to be faced. They are used on edges which are curved or irregular in shape. (Illustration 95.) Facings are usually cut about one inch wide plus two seam allowances. A facing should stay inside the dress easily with the

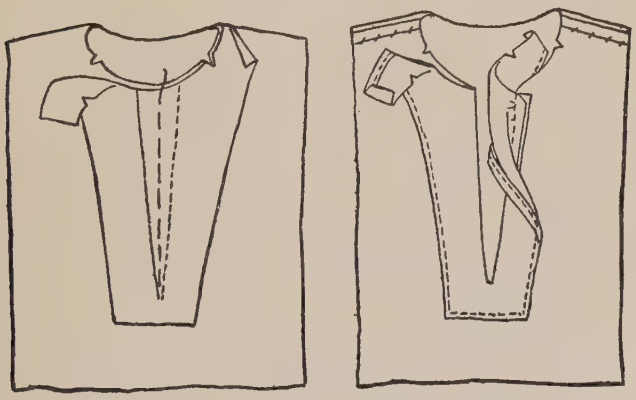
minimum amount of sewing on the inside edge. Sometimes we only tack the inside edge of a facing.

Press ribbon seam binding into service for facing.

Ribbon seam binding is occasionally used to face an edge. When this is used turn under the edge to be faced and press it. If the edge is curved the seam allowance should be slashed so that the turned portion will lie flat. Sew the seam binding on the turned seam allowance easing the straight edge of the ribbon binding against the garment if the edge happens to be curved. Tack the free edge of the facing. (Ill. 97.)

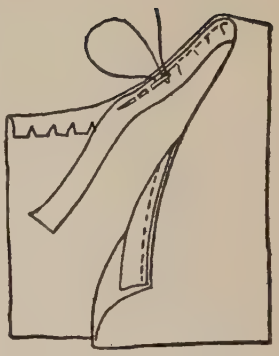
Finishing slashed openings.

Slashed openings in blouses are often finished with facings. Attach the facing piece to the right side of the garment but do not cut the slash until facing is sewed to the dress.



96. Two steps in facing a slash.

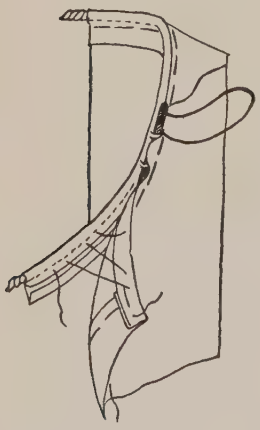
The line of stitching which holds the facing to the slash must be perfectly straight, so rule a line from the neck to the bottom of the slash. Stitch, tapering the line of sewing from 3/8" at the neck to 1/8" at the point of the slash. Cut through the center almost to the point. Pull facing through to the wrong side and baste along the seam. Turn in the inside edge of the facing and stitch to itself, not to the garment. Tack at shoulder seam and on corners. (Ill. 96.)



97. Ribbon binding again.

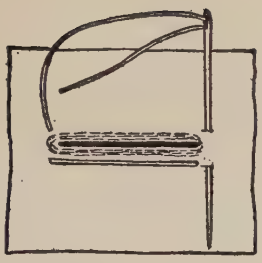
Corded facings are easy.

Corded facings are sometimes used to finish neck edges and sleeves. In this case cording is included in the facing which finishes them.

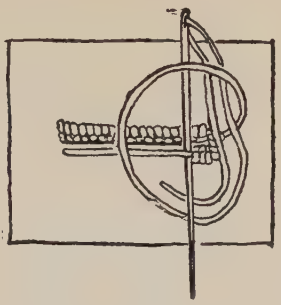


98. Slipstitching the cording.

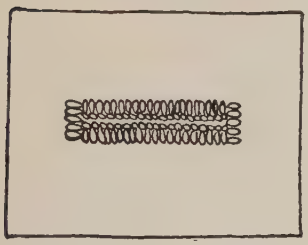
Cut the bias facing piece 1¼" to 1½" wide depending on the weight of the cord which it must cover. Sew one end of this piece to the end of a fine cord. Hold the cord nearer one edge of the bias than the other. Fold the bias facing over the cord and sew it into the facing with running stitches. Be sure not to catch the cord. Baste the corded facing flat to the turned-in edge of the dress and slipstitch the facing into place. Examine illustration 98.



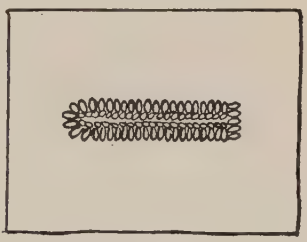
99. Reinforcing the worked buttonhole.



100. Making the buttonhole stitch.



101. Worked buttonhole with bar ends.



102. Buttonhole with bar and fan ends.

Be firm with your buttonholes.

Be very careful not to spoil the effect of your beautifully made garment with badly made buttonholes. A little preparation for the buttonhole before it is cut will assist you a great deal in making a good buttonhole later. Mark the place where you intend to make it before you cut; if you plan to make a row of buttonholes, mark the position of the two ends of your row with two lines of bastings. Then divide the space into the desired number of holes and mark where each slit will come with a cross line of basting. Always cut the slit for a buttonhole on a straight thread of the

material if possible. The cut should be long enough to let the button slip through easily. Buttonholes become tighter after they are worked.

The right scissors mean a lot.

You should use buttonhole scissors in order to make a clean cut with one stroke. A buttonhole with an uneven or ragged edge is doomed to be a bad one from the start. Buttonholes are almost invariably worked over two thicknesses of material. To prevent either one of the thicknesses of material from slipping, you should baste, or better still, run several rows of machine stitching around the mark for the slit before cutting. This machine stitching is absolutely necessary in loosely woven materials that may ravel since it gives a good firm edge to the finished buttonhole.

The kind of buttonhole depends upon its position.

Buttonholes are sometimes placed vertically as in the center plait of a blouse or shirt, or placed horizontally as in cuffs or on the front of a coat. Where the buttonhole is in an upright position there is no strain on the ends so we make one with a bar finish at both ends. Horizontal buttonholes usually have a button straining against one end. In that case we use a fan on the end where the button rests and a bar at the other end.

To strengthen buttonholes before working them strand each side. Bring the needle up from the wrong side at one end; allow the thread to lie along the edge of the cut on the right side of the garment; make a small stitch on the wrong side at the other end, and carry a strand of thread along the other edge of the cut. This makes a firm foundation.

A special technique for worked buttonholes.

Now you are ready to make your buttonhole with the buttonhole stitch. Begin to work close to the corner which is to be finished with a bar. As you work place the buttonhole over the forefinger of the left hand holding it in position with the thumb and second finger. Insert the needle and while it is pointing toward you, bring the double thread as it hangs from the eye of the needle around under the point of the needle from right to left. Draw the needle through the material and through this loop at the same time drawing up the purl or little knot exactly on the edge of the slit. Continue these buttonhole stitches to the opposite end if you are making a buttonhole with a fan at one end. Be careful to make all the stitches the same depth and close together excepting at the fan end.

The double barred buttonhole.

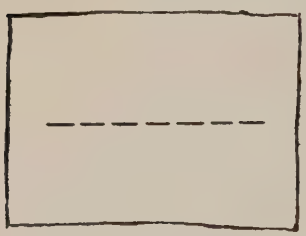
To make a double barred buttonhole, when you have reached the end opposite your starting point, pass the needle up and down through the material until three threads cross the end of the slit close to the last buttonhole stitch. Turn the work around so that the bar end is toward you and make several buttonhole stitches over the bar and through the material. Now work the other side and the other bar.

For a fan end buttonhole spread your stitches and use an uneven number of stitches around the fan so that the center stitch will be on a straight line with the slit. The other stitches will slant toward the edge of the buttonhole. After the fan is made at the outer end of the buttonhole, work the other side and finish the inner end with a bar.

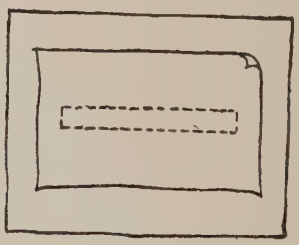
The professional distinction of bound buttonholes.

Bound buttonholes can be used on garments of almost any kind of material with the exception of very sheer chiffons and fine batistes. They add greatly to the distinctive appearance of a gown when the binding is narrow and they are expertly made. The binding for the buttonholes is usually made of the same material as the garment but occasionally for highly decorative effects, the binding may be made in a contrasting color, and sometimes a contrasting fabric.

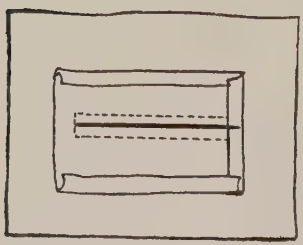
There are two ways of binding a buttonhole, but in either case the position and length of the buttonhole should be marked on the garment with basting.



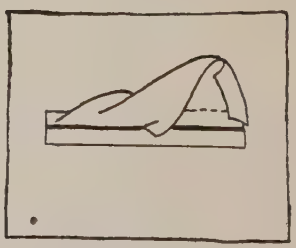
103. Marking slash with basting line.



104. Binding piece applied and basted.



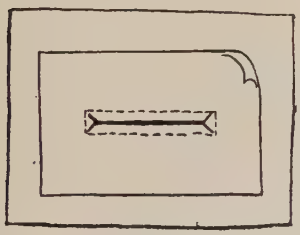
105. Cut slash with care; fold binding.



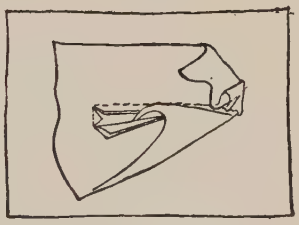
106. Pull edges thru and finish.

Be careful—both sides show!

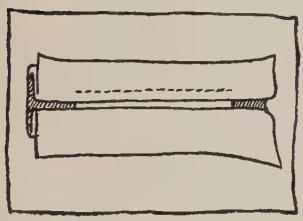
When the wrong side is to be exposed, cut the binding piece 1⅝″ wide on the bias and ¼″ longer than the finished buttonhole. Mark the center of the binding piece and place this mark over the buttonhole mark, right sides together. Stitch ⅛″ from each side of the mark and straight across the ends. (See Ill. 104.)



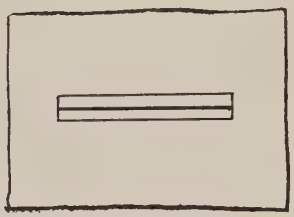
107. Step two, see directions, p. 116.



108. Pull binding through the slash.



109. Fold binding in plaits at ends.



110. This is the finished product.

Start stitching on the side rather than a corner. Now turn in the outer edges of the binding piece ⅛″, making the turn toward the wrong side of the material and press, as in illustration 105. Cut carefully along the marked line (now covered by the stitched on binding) cutting through both garment and binding. Cut right up to the end stitching but not through it.

Pull the binding through the slit to the wrong side of the garment (illustration 106) and slip-stitch the turned-in edge along the line of stitching. Slip-stitch the ends of the buttonhole to prevent fraying.

Where attention to details produces big results.

The second kind of bound buttonhole is used where the wrong side will not show. Cut a bias binding piece 1¾″ wide and ¾″ longer than the buttonhole.

Baste and stitch the binding just as you do for the first type of bound buttonhole. Cut the buttonhole along the marking line but do not cut all the way to the end; leave ⅛″. Then cut diagonally into the four corners. (Illustration 107.)

Push the binding piece through the slit to the wrong side of the garment, laying the slight fullness at each end in small box plaits. (Illustration 109.) Fasten these plaits with a few overhand stitches. Now sew the binding to position along the stitching line and allow the raw edges to rest against the wrong side of the garment. Press the buttonhole.

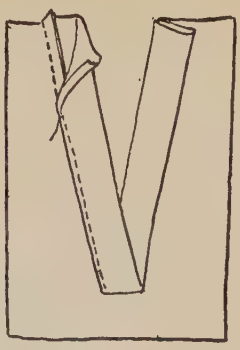
Buttonholes for coats.

Where fronts of the garments are finished with facings, as in coats, baste the facing flat against the garment about an inch from the bound buttonhole. Cut a straight line in the facing to correspond with the buttonhole. Turn in the edges of the facing and slip-stitch these turned-in edges.

Either one of these methods may be used wherever slashes occur on a garment, such as openings through which belts are drawn or slashes for neckties or decorative appliqued bows.

Plackets return.

With the suit returned to fashion with its accompanying tuck-in blouse, plackets for skirts and sleeves have again become the order of the day. Openings in skirts and sleeves must rest flat against the figure with no bulging, straining snappers visible.

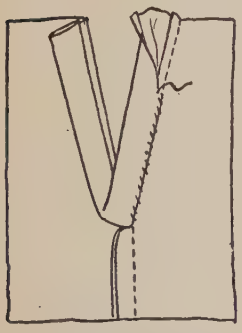


111. Continuous sleeve closing.

Plackets may be finished with a continuous straight strip of material or they may require two separate pieces—one used as an extension on the under side of the closing and one used as a facing on the upper side of the closing.

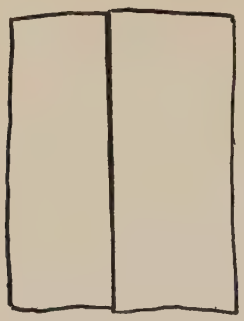
The continuous finish is often called a bound placket and the two piece finish is often called a faced placket. But however you bind them, make them perfect.

Continuous plackets present no problem.



112. Continuous seam placket.

A continuous placket is often used at slashed openings or on seam openings at the bottom of sleeves. Cut a straight strip of material twice the length of the opening and twice the width of the finished underlap (usually ¼" to ⅜" is wide enough for a finished underlap) plus ⅜" on each long edge of the placket strip for seams. When attaching this placket piece to a slashed opening, be very careful to lay



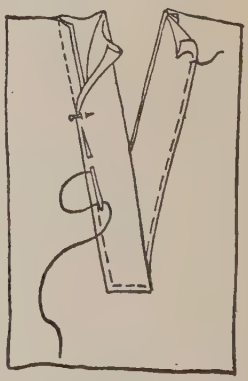
113. Right side of seam placket.

the right side of the lap to the right side of the sleeve and stitch a seam running the seam to a point at the top of the slash. Then turn the free edge of the lap or placket piece toward the inside of the sleeve, turn in the seam allowance and hem to the line of machine stitching. When this kind of placket is attached at a seam, slash the seam allowance of the sleeve where the placket piece is stitched around the top of the opening. It will then be possible to keep the placket flat when it is tucked into the sleeve opening.

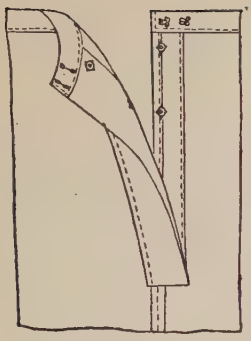
The placket closing must lie flat at all times so be sure to sew on enough snaps or buttons to keep the opening from gaping. Snaps should be sewed on behind the edge of the seam so that there will be no danger of their showing.

Now dresses are fitted.

They are not just little two piece over-blouse affairs. Almost everything requires more fitting. Sleeves fit smoothly at the wrists and skirts mold waist and hips. We have waist bands with us again which makes a placket opening necessary in either a suit skirt or one piece dress. You will want to know how to make these placket closings narrow, smooth, and invisible from the right side.



114. Faced placket used in sleeve.



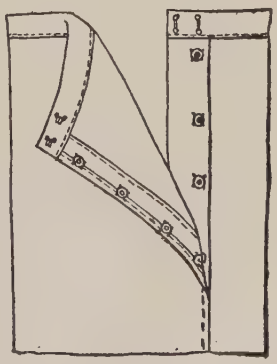
115. Inside of skirt placket.

A flat, snug skirt closing.

The closing in a skirt must be deep enough to allow the garment to slip over the shoulders easily. This opening is usually placed on the left hand side seam of the skirt but the design of the skirt regulates, to some extent, the position and finish of the opening. The closing may be fastened with hooks and eyes, snaps, or blind loops. The fastening of the belting at the waist line is usually done with hooks and eyes regardless of what is used below to close the placket.

This is the way to make a faced placket.

The faced placket which is made at a seam using two extra pieces of material is done as follows. Cut a facing piece for the upper side of the closing, of the same material as the garment, if the dress is of silk or light weight wool or cotton material. For a heavy woolen garment cut a facing piece from matching silk. Stitch this facing piece to the seam allowance of the skirt holding the right side of facing against right side of skirt and making the seam a little outside the actual seam allowance line so that the facing will not show as it is folded against the inside of the skirt. This facing piece may also be sewed by hand or machine flat to the turned-



116. Outside of skirt placket.

under seam allowance, if preferred. The inner edge of the facing may be tacked occasionally to the inside of the skirt.

Make placket strong with machine stitching.

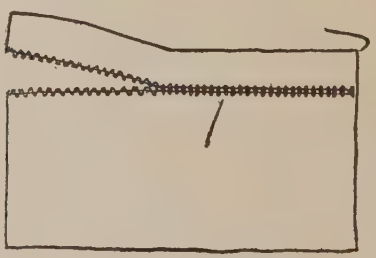
To make the extension on the underlap of the opening, sew a double piece of material an inch and a half wide, finished, to the extended seam allowance of the skirt with a row of machine stitching.

The placket should then be pinned together, the skirt turned wrong side out, the seam allowance of the skirt slashed at the base of the placket, and the extension of the placket stitched to the facing of the placket at its base. The raw edges of these placket pieces may then be overcast together or pinked.

Where there is a fold or plait in the skirt make a placket by cutting through the crease or under fold.

Machine hemstitching: its use and abuse.

Machine hemstitching is a very valuable aid to good dressmaking and was originally brought to us from France to show us dainty and flat ways of finishing linings and fluttering edges in soft materials. It may be used to put together seams, to finish the inside of seams, and to finish free edges in light weight materials. It is occasionally used in decorative shapes and lines, but this use is in bad taste. When in doubt consult the Deltor.



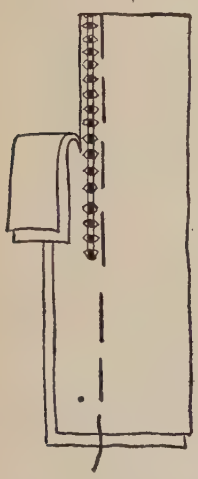
117. Machine hemstitching cut for picot edge.

It is done on a special machine carrying two spools of sewing silk at a time and can be done at small expense where plaiting and button covering is done or at the salesrooms of the sewing machine companies.

The line which the hemstitch machine operator must follow should be marked with basting, using the same color thread you expect to have used for the machine hemstitching. Where the hemstitched line is to be made along a straight edge, you need not mark with basting. Tell the operator how far back from the edge of the garment to make her line of hemstitching.

Hemstitch before you seam.

If you expect to have much hemstitching done on the garment try to arrange to have it done before the seams of the dress are all sewed. It is easier to work on pieces of fabric that can be laid out as flat as possible while the stitching is being done.



118. A finish for your seams.

Hemstitched seams.

Occasionally you may want the seams of a blouse made with hemstitching. This introduces an open work line on shoulders and around armholes. This use of hemstitching is, however, no longer considered in the best possible style. If you should, for any reason, want the seams sewed this way, baste the seams flat, that is with one seam allowance folded back against the garment, and this fold laid on the sewing line of the seam allowance of the other piece.

A very satisfactory use for hemstitching is to stitch the seam together with hemstitching like any plain seam on the wrong side of the garment and trim the seam allowance to the stitching. (Ill. 118.)

Where edges to be machine hemstitched are bias and the material is thin, a foundation under the fabric may be necessary. Mousseline de soie, fine lawn or even tissue paper may be basted under chiffon, lace, or georgette before taking it to the hemstitchers. Be sure your foundation strips are cut on the straight and are at least one half inch wide. If none of these foundation materials are available, stitch the bias line to a piece of firm paper. This will stay the material and mark the line. Tear the paper away before taking the material to the operator.

The mystery of picot edges.

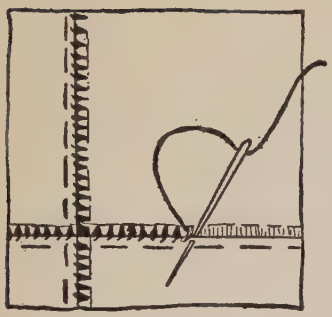
Picot edging is machine hemstitching cut thru the middle of the hemstitching holes. (Ill. 117.) It makes a dainty finish for thin materials on flounces, collars, plaited ruffles, frills, etc. Do not use a picot edge on a collarless neckline. It does not hold its shape well enough and always looks inadequate.

That Paris touch with hand hemstitching.

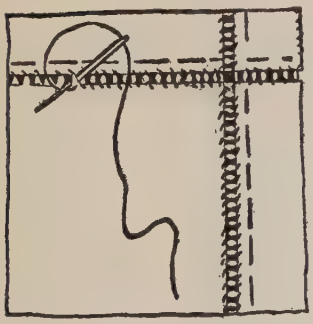
Hand hemstitching is really decorative when used in fine, well spaced lines and gives an added touch of French preciousness to fine lingerie trimmings.

It is simply a line of open work made by drawing out a succession of parallel threads and then fastening the cross threads in successive small clusters.

Hand hemstitching may be used as a simple line of decoration or it may be used to hold hems or tucks in



119. Single hemstitching.



120. Double hemstitching.

the garment. It can, of course, only be worked on the straight lengthwise or crosswise threads of the cloth, but these lines can be crossed to make corner or checker-board effects.

Hemstitch this way.

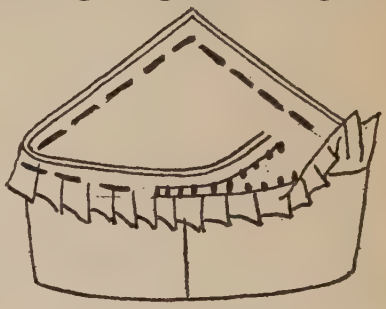
The hemstitching stitch may be done from left to right or from right to left. The first way is probably the more usual since we usually sew hems that way also. When using it to hold a hem, insert the needle in the fold of the hem at the left hand edge. Hold the work over the forefinger of the left hand, keeping the thumb over the thread. Take up four or five threads on the needle and draw it through, holding the sewing thread firmly with the left thumb. At the extreme right of the gathered-up group of cross threads take a short stitch in the fold of the hem as shown in illustration 119, and draw the thread through. Take up the same number of threads in each group and continue to secure these grouped threads to the hem.

Hems may be finished by double hemstitching which simply means that one works a row of hemstitching on both sides of the drawn thread space. The second row

of hemstitching has a small stitch between groups sewed through the edge of the single material instead of through the fold of the hem. See illustration 120.

Hand hemstitching has distinction in varieties.

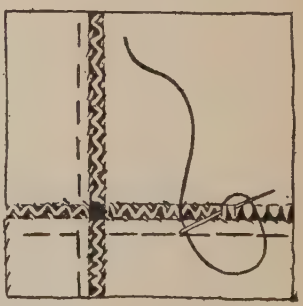
There is a very decorative type of hemstitching called serpentine or fagot hemstitching. It gives a triangular or vine-like effect to the open-work line which is very decorative.



121. Plaited frill picoted.

Fagot hemstitching.

Fagot hemstitching is made like double hemstitching except that in the second row half the threads of one cluster and half the threads of the next cluster are combined in one group. This gives a slanting or serpentine effect to the drawn work. See illustration 122. For this type of hemstitching, the groups must contain an even number of threads so that they can be divided evenly when the second row of sewing is made. A symmetrical effect and perfection of detail is the charm of this hand work. Take your time. Needle work will not be hurried. Better none at all than hemstitching carelessly done.

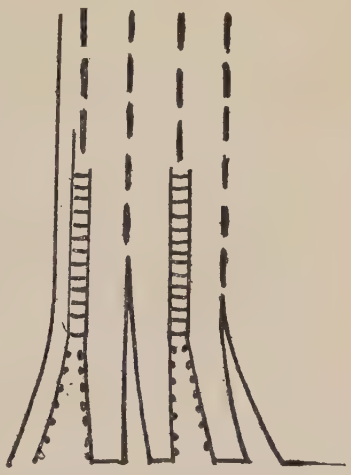


122. Fagot hemstitching.

Picoted plaitings for that feminine touch.

Plaited frills cut on the straight of the material are very easily and quickly made with the aid of machine hemstitching and the plaiting machine. To prepare your strips, first baste a line ⅜″ from one straight edge of the fabric; make parallel rows of basting 1⅝″ apart. Baste with thread which matches the material to be hemstitched so that the basting need not be removed after the hemstitching is done. Machine hemstitch on every other row of basting. Press and cut through the center of the hemstitching to make the picot edge. Cut also along the basted line which is not hemstitched. This makes a plaiting about ⅞″ to 1″ wide, finished and attached to the garment. If your material is not too thin, these lines can be marked by drawing out a single thread of the material instead of putting in lines of basting. See illustration 123 on this page.

Make as many strips as you need and join them with a narrow French seam. Have ¼″, or even narrower, plaits put in. Allow three times as much material as you will need since two thirds of it will be taken up in the plaiting.



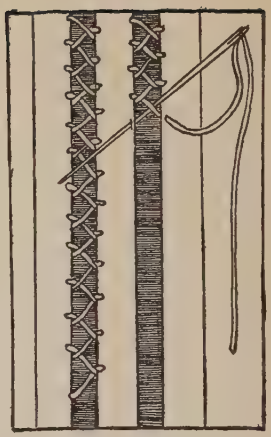
123. Three stepsin preparing plaited frill.

It is easy to attach.

To attach this plaiting to collars or cuffs baste the frill to the edge of the collar as you would for a plain seam and have the

seam picoted. Then turn the frill upright and press the sewing line flat against the collar. (Illustration 121.)

Still another use of the picot finish for fine materials is to turn the picot edge back against the wrong side of the garment. Then stitch this turned edge flat on the right side of the garment and close to the turn. This is often used at the bottom of circular godets and on the sides of panels. It is also used on chiffons, hemmed by hand, instead of by machine.



124. This is the way you fagot.

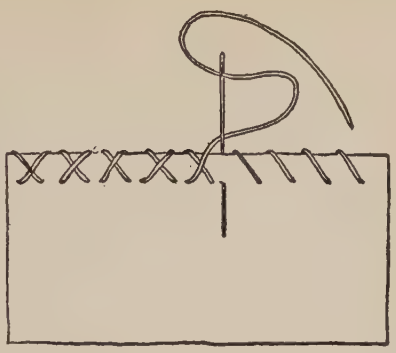
Fagot-stitch for that open work touch.

The popularity of fagoting as a decorative feature on clothes waxes and wanes. At present we see some of it used with restraint, usually at necklines or for shallow yokes.

Where a fitted shaping is required as in a yoke, a pattern should be cut from stiff paper and the bias folds of the fabrics which are to be fagotted together basted to the paper the proper distance apart, following the shape of the edge line.

The simple fagot-stitch is done by crossing the space between the bias folds of material first from the left to the right taking a small stitch in upper fold and then in the lower fold. The sewing crosses back and forth between the bands, the needle each time passing under the thread of the preceding stitch. This makes a little twist close to the edge of the material. (Illustration

124.) The secret of success with this stitch is to space the stitches evenly in both upper and lower rows and place them close enough together so that the effect is firm and lacy rather than loose and spidery. There are several variations of this simple fagot stitch. The Deltor shows you where to use fagoting.



125. This decorative stitch is cross double-overcasting.

Double-overcasting for the children's clothes.

Another hand finish which is easily as well as quickly done is double-overcasting. This is often used to finish edges on children's clothes or on smocked blouses. The overcasting is done over a one-eighth of an inch hem. Hold this basted hem loosely in the left hand. Fasten the end of the thread at the right hand end of the work and overcast over the hem working toward the left. When the entire edge is overcast, turn the work and overcast in the opposite direction, inserting the needle at the base of each stitch in the first row of overcasting. This forms a cross on the edge of the hem.

Decorative stitchery is usually simple.

A variation of double-overcasting is called cross double-overcasting and shows the cross between the top and bottom of the hem instead of along the edge fold of the hem. The first row of overcasting is done in the usual way, but in the second row the needle is

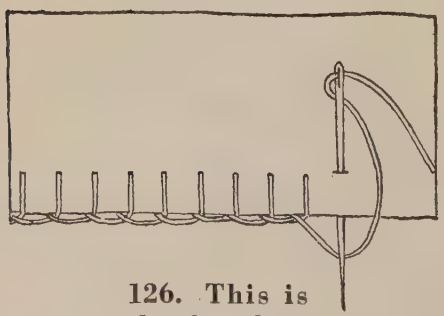
inserted half way between the stitches of the first row. See illustration 125.

Blanket-stitch is a useful stitch on children's clothes and may be worked in any heavy rope thread. Make the stitch from left to right. Secure the thread without a knot. Hold the end of thread down with the left thumb and take a stitch the depth required pointing the needle straight toward you and bring it out under the edge of the garment and over the held down end of thread. (Illustration 126.)

Cross-stitch, French-knots, braiding, beading, etc., are worked from transfer designs, which will be found in your Butterick Quarterly. Every transfer pattern gives illustrated directions for making stitches suitable for that design.

Feather-stitching and smocking appear on French clothes.

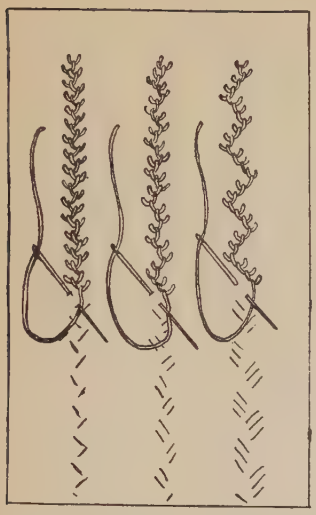
Feather-stitching, when fine and exquisite, is one of the very nicest decorative stitches for small children's garments and fine lingerie. It is often used in rows between tiny hand run tucks on baby dresses and coats.



126. This is the familiar blanket-stitch.

One also sees it used in small circles and scrolls on fine underwear or on a baby's cap.

To keep your line of feather-stitching delicate and even, run a line of colored basting to mark the center



127. Single, double and triple feather-stitch.

line for the sewing. To make a single feather-stitch start with a knot; bring the thread up from the wrong side and hold the sewing thread down over the line with the left thumb. Take a short slanting stitch a little to the left of this line pointing the needle toward the right. Draw the needle out while the thread is still held down by the left thumb. To prepare for the next stitch hold down the thread on the center line and take a stitch of equal length on right side of line; draw the needle out.

For double feather-stitching take two slanting stitches close together on the left of the center line and take two similar stitches on the right of the line. Triple feather-stitching has three small slant-stitches. The beauty of this stitch depends upon its delicacy and evenness. Marks on the illustration indicate position and direction for the stitches.

Smocking is always fashion-right.

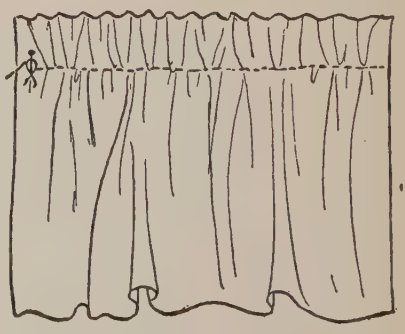
Smocking is very decorative. It consists of tightly drawn-up gathers held together by evenly spaced embroidery stitches usually of a color contrasting with the garment. It is much used for children's garments of the better kind both here and abroad. You will find it on tiny dresses, infants' coats, little boys' suits and

on the so-called peasant dress worn by juniors. The materials best adapted to smocking are fine batiste, nainsook, lawn, handkerchief linen, cotton crepe and cotton voile. Some of the heavier materials may also be smocked, such as chambray, cotton broadcloth, fine wool serge and crepe de chine. You should always have Butterick transfer patterns to guide you. They not only give the design of the smocking and amount to be gathered-up but also instructions for working the embroidery stitches over the plaits. Transfers recommended for various patterns have all been carefully tested.

It matters how you gather.

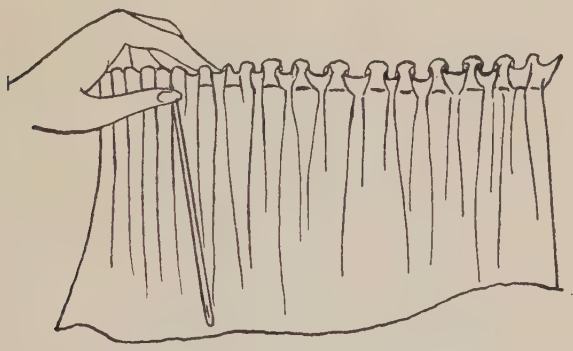
Both gathering and shirring may be done by hand or by machine. Your machine attachment direction book will tell you how to do it on your machine. Be sure to consult it frequently.

When gathering by hand make a row of small running stitches just outside the seam allowance line. Stitches and spaces may be the same length or the spaces may be twice the length of the stitches if the stitch is small. Use a knot and start on the wrong side of the garment. Slip the gathering stitch along on your needle as you work and do not take the needle out of the material until you finish a row. This keeps your gathering straight.



128. Make a figure eight around a pin.

If you use only a single row of gathers to hold in the fullness you should place the gathers parallel or "stroke" them before sewing the gathered portion into a seam. To do this remove the needle from the end of the thread, draw up the gathers tightly and fasten them, winding the end of the gathering thread in the form of a figure eight over a vertical pin placed in the material at the end of the gathering line.



129. This is the way to "stroke" unruly gathers into line.

"Stroking" makes gathers even.

Now, grasp the work firmly between the thumb and fingers of the left hand with the thumb below the gathering thread. Press each little gather against the thumb with the side of the needle, drawing the needle along the gather above and below the gathering thread. Do not use the point of the needle for this since you may scratch and weaken the material. Place each gather in this way so that the work falls in straight, flat folds. This operation takes a little more time but the enhanced appearance of your gathers makes it worth while. (Ill. 129.)

Double gathering and shirring are related.

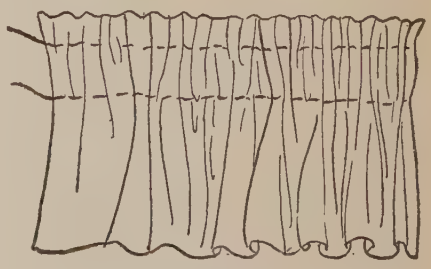
When we use two rows of gathering in dressmaking, and we often do, gathers will hang straight and we do not need to stroke them. Where a full skirt is joined to a band or a sleeve is joined to a straight cuff, two rows will keep the gathers in their proper place and make the seam very flat. The second row of gathers is made in a parallel line, ¼″ below the first row.

Shirring is made of a number of parallel rows of gathers. To be attractive, it must be evenly spaced, not too far apart (¼″ is ample), and the rows must be absolutely parallel. Mark shirring lines by basting thread while the material is still flat. These basting lines are later to be removed. Shirring is decorative and is considered a trimming. (Ill. 130.)

Gauging or French gathers.

Gauging or French gathers are used when a large quantity of fabric must be drawn up tightly to fit a small space. Like shirring, this is a very decorative addition to your frock. (Ill. 131.)

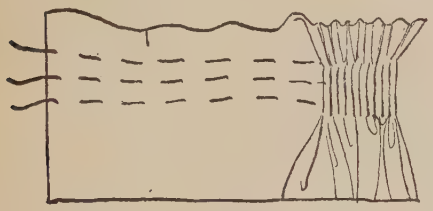
Make your stitches long on the right side and short on the wrong side of the material. Make each row of gathers with the spaces and the stitches exactly under each other. The rows may be ⅜″ apart. The gathering threads are then all drawn up tightly and evenly and fastened at the ends, securely.



130. Shirring or double gathering.

Two quick ways to gather.

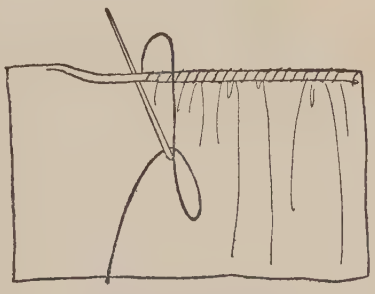
Fine ruffles for lingerie or children's clothes can be whipped and gathered at the same time. Roll the edge of the ruffle and overhand quite closely as far as it is rolled taking care to take the stitch below the roll but not through it. Draw up the ruffle as you go along to the desired fullness. (Illustration 132.) To gauge the fullness exactly, divide the ruffle in quarters and mark the points with colored thread. Make corresponding marks on the edge to which the ruffle is to be attached. Test the length of your ruffle occasionally as you draw it up. To attach this whipped and gathered ruffle to the garment, roll the edge of the garment and overhand the ruffle to it, taking a stitch in each whipped stitch of the ruffle.



131. Gauging or French gathers.

Machine shirring.

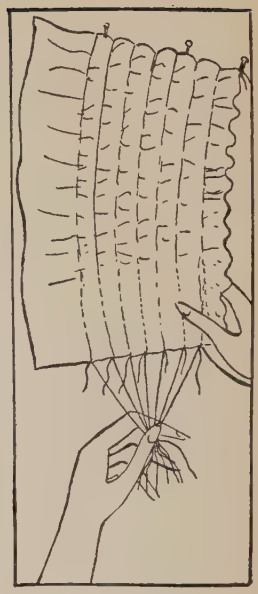
Where you have dozens of rows of shirring to make, do it on the sewing machine using the gathering attachment. You will need to baste the first line for the stitching but subsequent lines can be spaced by the use of the gauge on your machine.



132. To make a gathered ruffle.

More machine shirring.

Still another very easy and satisfactory way of shirring on the machine is to make parallel rows of machine stitching the correct distance apart but stitch with rather a loose upper tension and a medium length stitch. Now pin the center of the stitched piece of material to the table or any flat surface. Hold all the under threads of the stitched lines together with one hand. With the other hand push the material gently up toward the center to form the shirrings. (Illustration 133.)



133. Shirring all seven rows at once.

Fur collars and cuffs in the professional manner.

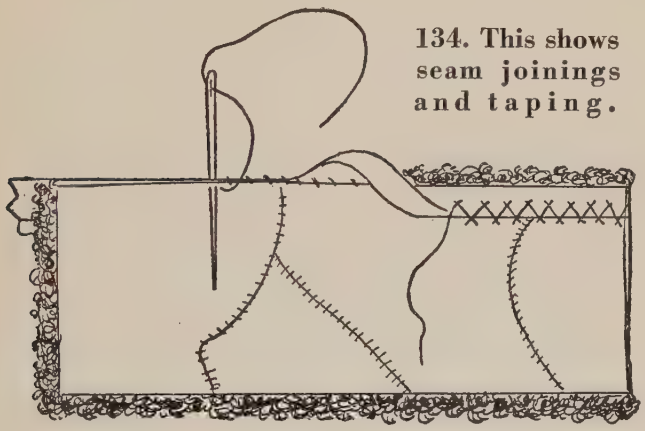
The Deltor will tell you how to make and attach fur collars and cuffs in the best manner. There are times, however, when you will need to mend fur garments or recut a collar or band of fur to change its shape or to remove worn parts. The following suggestions will help you.

Furs should always be cut with a sharp knife from the wrong side of the skin so as not to cut the hair.

Joinings should be made so that all the hair runs the same way. Cow licks on our fur collars are no more desirable than boyish bobs.

Fur seams should be sewed with a strong cotton thread. No. 30 is about right with an ordinary needle.

Lay fur pieces edge to edge with the fur side down and overhand the edges together. Try not to catch in the hair as you sew. The hair can be pushed through to the right side as you sew and after the seam is made the fur can be brushed gently to make the hair lie smooth and conceal any sign of the seam. (Ill. 134.)



134. This shows seam joinings and taping.

Dampen the seam and stretch the fur.

There will now be a ridge-like seam on the wrong side. This seam must be made to lie flat so dampen the skin around the seam and stretch the fur collar flat on a board, fastening it down with thumb tacks. The fur must remain on the board until it is thoroughly dry but must not be put near the heat to hasten the drying too much. The drying takes twenty-four hours.

If the fur is long haired the skin side must be tacked against the board. Short haired furs like beaver and seal can be tacked with the fur side down.

Smooth finishes for fur edges.

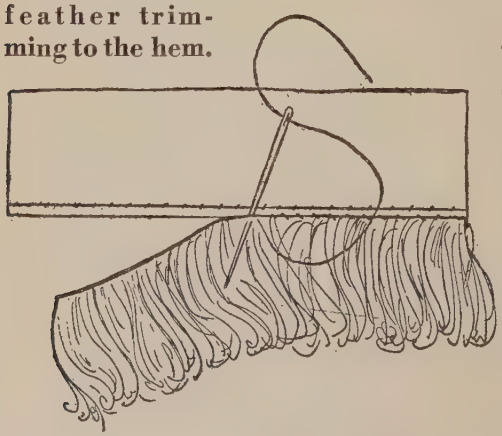
The edges of fur must be "taped" or finished on the wrong side with braid or seam binding the color of the fur. The edge of the seam binding or twill-cotton tape is overhanded to the edge of the fur collar or band. Turn the tape over the edge of the fur toward the inside of the collar and catch-stitch the tape flat to the pelt. (Illustration 134.) Attach collar by slip-stitching through this tape.

Some old furs or furs that have been poorly dyed have very tender pelts. The taping serves as a splendid reinforcement.

In dyed or in white furs, if the hair is long enough to cover the edges, omit the taping. Sew the edge of the pelt to the garment with a hemming stitch.

Ostrich feathers for your negligee.

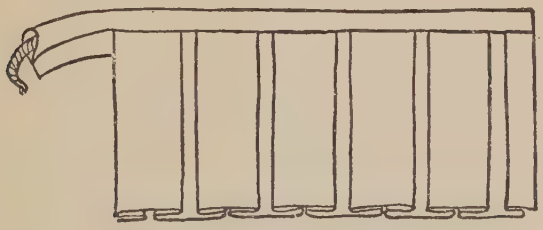
Feather trimming is delicate stuff and should be very daintily handled. Mark the line on the garment with basting where the banding is to be attached. There may be a cord at the top. Rip it off. Arrange the upper edge of the trimming along the thread line and overhand it to position using thread the same color as your trimming.



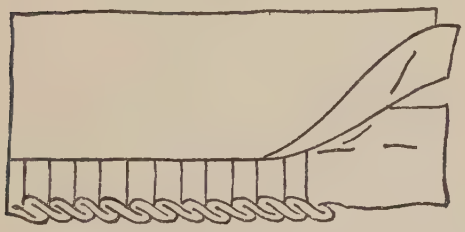
135. Overhand feather trimming to the hem.

Box plaited trimmings.

Box plaiting may be made from straight or bias strips with hemmed edges and attached with a corded piping. Join piping and unfinished edge of the box plaiting with a plain seam. Turn seam flat under plaits and press plaits flat. Stitch trimming to the edge of garment by machine using the cording presser foot, stitching close to the cord, or sew by hand.



136. Cord piped box plaiting.



137. Old fashioned quilling.

Old fashioned quilling.

Quilling or closely folded narrow side plaitings may be made straight or bias, hemmed, picoted, pinked or cut double. Attach by turning under seam allowance of garment, basting and stitching to quilling close to the folded edge of your garment. (Illustration 137.)

You, too, can make tailored garments.

We often hear women say "I like to make dresses and underwear but I'm afraid to tackle a tailored coat". This is a totally unfounded fear, for if you use a Butterick pattern and follow exactly the directions given by the Deltor for cutting, fitting, making interlinings, pockets and other tailored details, you will get absolutely satisfactory results.

As a matter of fact, tailored garments for women are much simpler than they used to be. Tailored effects at present in fashion are less stiff and boxy. The softer tailored effects are better style. Consequently there is less need for stiff interlinings, canvas reinforcements, velvet collars and notched lapels. Even these things, when in fashion, need not be difficult to make if you will just be careful to follow the directions that expert tailors have prepared.

A lot depends on your shears.

First of all, cut your woolens very carefully. This is always important but in nothing is it more important than in working with heavy woolen coatings. Use good, sharp shears of suitable length, follow the edge line of the pattern exactly and keep your Deltor near.

Consider the shrinkage on rainy days.

Presumably your coat or tailored garment is going to be exposed to damp or rainy weather. Your material therefore must be sponged and shrunk before you cut into it. This must be done to everything you use for the coat, the interlining, the facings, etc. This does not apply to fur or to silk coat linings. Silk linings are always put into a coat loosely so that they seldom draw even if wet.

Test your pattern as for a frock.

Before cutting you should pin your pattern together and test for length, size and position of armhole, and the fit of the neckline across the back. This has been described and suggested before, but we want to impress upon you again how essential it is to test your pattern. Be sure, also, to mark with tailor's tacks all notches and perforations on every piece of your tailored garment. On dark material you can sometimes use French chalk but tailor's tacks are safer.

Good tailors pay attention to grain.

Watch carefully for grain of material as you work. Most woolens have napped surfaces and the grain may not show up easily but let us remind you that even though the grain may not show at first glance the hang of the garment will be thrown completely out if any piece is cut "off grain". Review our chapter on grain of material to refresh yourself on how to measure and fold to find the straight grain.

Just baste everything.

Now, a word about your basting. It's something like this; when in doubt, baste; baste in every possible place, and don't feel that by doing all this basting you are a rank amateur. You should see the condition of a partly made coat or suit in any good custom tailoring establishment. The pieces are lined and double lined with bastings, crossing and double crossing all over the garment. You see, basting is absolutely essential to hold parts against each other as you handle them. There must be no slipping or curling of edges during stitching or pressing. Your Deltor will faithfully tell you where bastings should be made.

Time and care now, saves care and worry later.

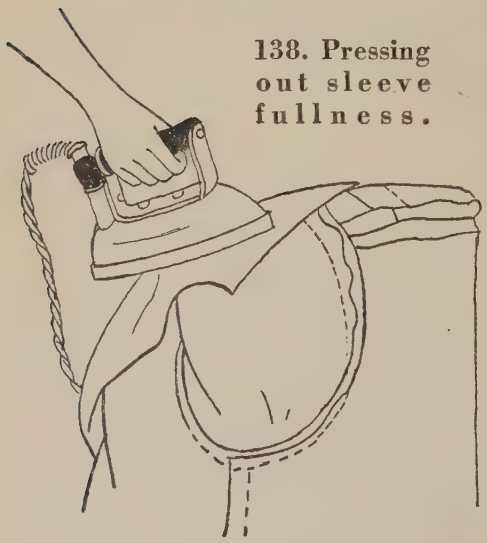
What of pinning in tailoring garments? Pin everything before you baste, putting pins in at right angles to seams and three or four inches apart. Hold seam edges toward you and pin from the bottom of a seam upward, holding your bias edges lightly. Pin and baste with the weight of your garment on a table.

Stitch cautiously.

Try out your machine stitch on a double piece of your coat material, and adjust the size of the stitch and the upper tension until you have the handsomest stitch possible. Use heavy sewing silk both on the bobbin and for the upper thread and a fairly coarse needle.

Press often.

Good tailors keep an iron and pressing board at their side constantly turning from the cutting table or the machine to press some tiny place only two or three inches long. This is the way to obtain the coveted tailored effect on seams and edges. The final pressing should never be the first.



138. Pressing out sleeve fullness.

Special tailoring for special places.

Directions for pressing various kinds of materials are given you in detail in Chapter XII. Read them before you make your tailored coat. In addition, you will need some special suggestions.

For instance, if you are working with a stretchy material with a tendency to sag, the edges must be reinforced on the inside with a narrow linen tape, 3/8" wide or with the selvedge of a lining material like unbleached muslin, which must be thoroughly shrunken before you sew it to your coating.

139. Reinforcing a sleeve.

Many coat sleeves are finished without a cuff, particularly suit coat sleeves. Baste a bias strip of interlining to the bottom of the sleeve just above the turn of the hem. The cloth hem should then be turned over the reinforcement piece and catch-stitched to it. This sewing will, of course, be covered when the lining is put in.

Shrinking coat sleeves to fit.

The thing to do with extra ease or fullness which is allowed at the top of a coat sleeve is to adjust the sleeve at the top to fit and then shrink out the extra fullness. To do this, slip the top of the sleeve over the small end of a tailor's cushion. In woolens lay a damp cloth over the gathers and press lightly, patting with iron. Use a dry cloth and a warm iron for silks.

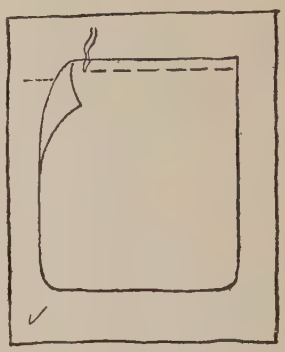
Lead weights are permissible.

Often flat lead weights are needed to make a gar-

ment hang down properly. Cover the weights with lining material before they are attached inside the hem of the coat so that they will not wear through.

A game for two.

Dressmaking is a real game—not a game of chance. There are rules as in any other game. The rules for making your coat are all in the Butterick Deltor. You can certainly follow simple Deltor directions and if you have a strong enough desire to own an individual well-made coat at an incredible saving of cash you can most certainly make it for yourself.



140. Pocket section basted to inside of a garment.

Pockets test a tailor.

Wherever the design of a Butterick pattern calls for a pocket, the Deltor tells you which kind to make and how. But we are going to let you in on some of the tailor's secrets we use in the Deltor.

Little boys like in-and-out laps.

A manly looking tailored pocket for a boy's coat or a very tailored top coat has an in-and-out lap.

For making any kind of pocket, you must mark the pocket opening with a line of basting which shows plainly on both sides of the garment. Then stitch the lap to its lining with right sides together; turn lap right side out, baste around all its edges. Finished edges may be stitched or left soft as you prefer.

Leave edges raw along the top. Press the flap.

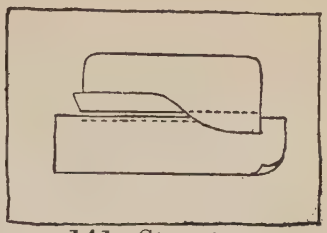
Baste a pocket section inside, placing the top half an inch above the line of basting. (Ill. 140.)

Cut a facing two inches wide, long enough to extend one inch beyond each end of the basting line. Lay this facing on the right side of the garment with upper edge just touching the line. Baste and stitch ⅛″ below the edge. (Ill. 141.)

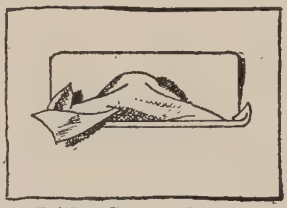
Lay flap right side down against garment, finished edge upward and raw edges ⅛″ below the line of stitching holding facing. Stitch flap ⅛″ above top of facing. (Ill. 141.)

Cut a slash between the stitchings being careful not to cut through the lap.

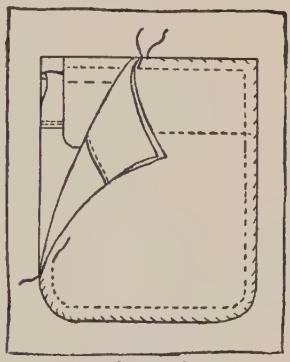
Press the facing seam open. Push the facing through the slash to the wrong side of the garment. Let facing form a binding ¼″ wide at the pocket opening on the right side. (Ill. 142.)



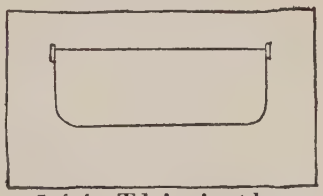
141. Step two.



142. Step three.



143. Step four.



144. This is the finished flap pocket.

Baste and stitch along the line where the binding joins the garment. Turn the lap down over the opening and baste close to the seam.

Step four: in-and-out lap pocket.

Now finish attaching the facing by turning to the wrong side of the garment. Turn in lower edge of facing and stitch it only to the attached pocket piece.

Push the lap through the opening from the right side, keeping the raw edges upward and baste to the garment just below the pocket opening.

Now prepare the inner pocket section by facing it with a piece of the garment material. Cut this facing about three inches wide.

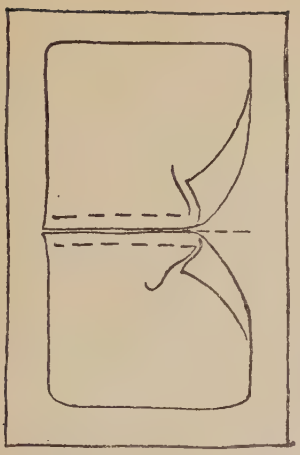
The inner pocket section is now placed over the outer section and they are basted together along the upper edges. Blind-stitch the top of the inner pocket section to the inside of the garment and stitch through all thicknesses above seam where lap joins garment.

Turn the garment wrong side out and stitch the pocket sections together all the way around. Overcast the raw edges of the pocket sections. All these processes may be observed in illustration 143.

Finish the ends of the pocket with worked bars on the right side. Pull out basting holding the pocket lap and pull the lap through the opening to the right side of the garment. The pocket is done. (Ill. 144.)

Welt pockets made the easy way.

A welt pocket looks well in medium weight material. You should have enough material to make both pieces of the pocket and the welt of the garment fabric.



145. This is a welt pocket; step one.

The first step is the same.

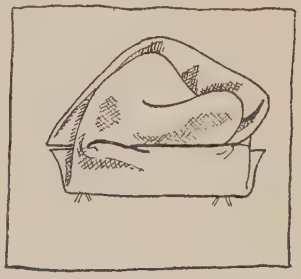
Mark the pocket opening for a welt pocket just as you do for a lap pocket.

Lay both pocket sections face down on the right side of the garment. The raw edges should exactly touch the basting line which marks the pocket opening. Now, machine stitch each piece 3/8" from the edge. This will leave 3/4" between the two rows of stitching. Tie the ends of the stitching threads carefully to prevent your mistaking them for bastings later on and pulling them out. Examine illustration 145, which shows the pocket pieces being applied.

Cut the pocket slash along the marking line to within 3/16" from each end. Now cut diagonally into the four corners almost to the stitching line, forming a ≺ at each end. Turn this little triangle into the pocket opening, tacking it in place.

The lower pocket section should be marked with a line of tailor's tacks to indicate the top edge of the welt.

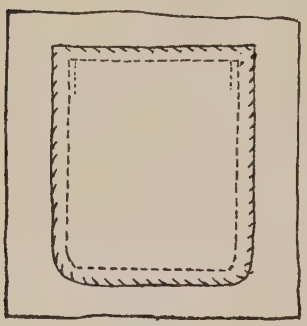
Now draw two pocket sections through to wrong side creasing lower section on line of tailor's tacks.



146. Welt pocket; forming welt.

It's all over but the pressing.

The seam at the lower edge of the opening should be carefully pressed down against the garment and the seam at the upper edge of the opening pressed up against the garment, on the inside, of course.



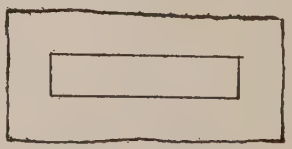
147. Welt pocket; inside, showing pocket sections overcast.

Now, blind-stitch the lower pocket piece against the seam to form the welt. Turn in the ends of the welt evenly and blind-stitch to position on the outside of the garment.

Next turn to the inside of your garment and stitch the pocket sections together, overcasting all edges. Press the whole pocket thoroughly, giving special attention to the welt. It is this final pressing that makes or breaks your pocket.

A trim tailored pocket from one piece of cloth.

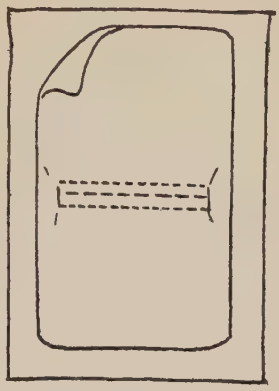
The one piece pocket is really just a large bound buttonhole with the pocket pieces just an extension of the binding. The bound pocket looks very well in light weight silk or woolen material and in firm but medium weight cottons, such as Indian Head or linens. Before you set your heart on bound pockets, take stock of your remnants. You must have enough of the dress material to make the entire pocket.



148. A finished welt pocket.

Mark pocket opening as usual with a line of basting.

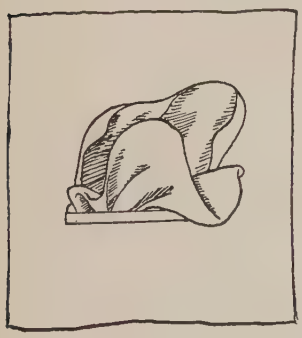
Find the center, end to end, of your big pocket piece. Lay this center line over the basted marking line in your garment with the right sides together. Baste to position along the center line. Stitch ⅛″ from each side of the basting line and straight across the two ends. (Ill. 149.)



149. Facing for a one piece pocket.

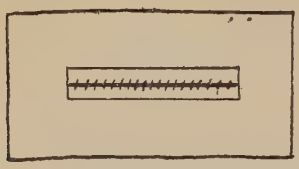
Slash along the basting line as you did for the welt pocket, cutting diagonally into the corners almost to the stitching, and forming a < at each end. Press the seams open. Draw the pocket piece through the slash to the wrong side, forming a ⅛″ binding on the right side. Examine illustration 150.

Finish on the right side with machine stitching.

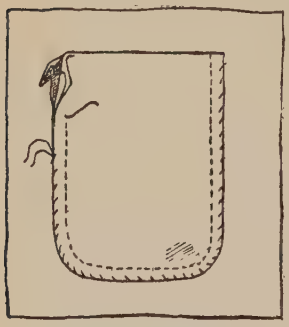


150. Pushing facing thru.

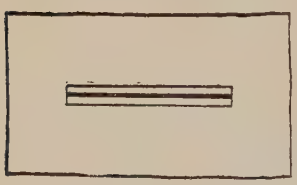
The pocket binding forms a tiny inverted box plait at each end of the pocket on the wrong side. Hold in place with a few stitches and catch the two bound edges of the pocket opening with crosswise stitches to keep pocket in shape. Make a row of machine stitching on the right side in the seam line where binding is sewed to the pocket opening. (Ill. 151.)



151. Stitching keeps it firm.



152. Inside of bound pocket.



153. Finished bound pocket.

Now turn to the inside of the garment and fold the upper pocket section down against the lower pocket section. Baste and stitch the two sections together. Trim off any unevenness at the bottom of the pocket and overcast the raw edges. Press the pocket on both sides of the garment. If possible, steam before removing cross stitching on the right side.

Suit your pocket to your fabric.

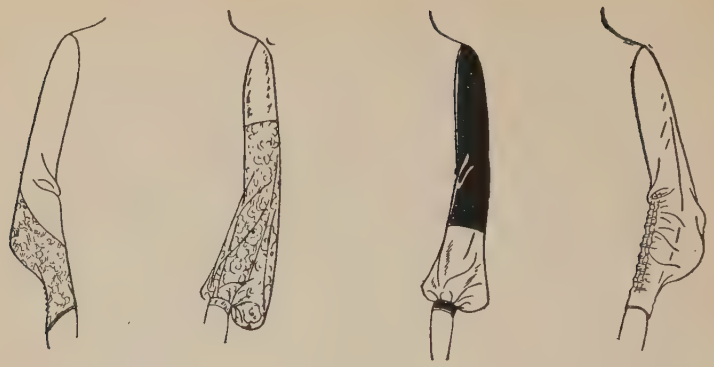
Bound pockets are particularly suited to fine materials without surface nap. Welt pockets are suited to both smooth finish materials and those with some nap. They have a less formal and precise look than bound pockets, consequently we often see them used in small boys' jackets, women's sport clothes and in dresses made of light weight tweed and covert cloth. If you use a welt pocket, you must be sure that the material used for the welt matches the material of the garment against which it rests, both as to grain and woven or printed design.

154. Make these two new frocks from three old ones.

XI. KEEPING PARIS FROCKS UP-TO-DATE

Make a Parisian wardrobe from your good American dresses.

As each new season approaches you will want to survey the possibilities of the clothes you have on hand. It seems a pity to discard a favorite frock. We would suggest that you hold over promising frocks to study what can be done to make them conform to the new season's fashions.



155. Four smart new sleeves.

It does take ingenuity to modernize one's old clothes successfully. Don't tackle the problem alone. Consult the Butterick publications, Delineator and Butterick Quarterly. In every issue you will find suggestions that can be applied to your frocks to bring out-moded garments up-to-date.

Last season's frocks can look like a million dollars.

As long as it is the fashion to combine two materials in one costume, remodeling is easy. The idea is this. Select a smart pattern combining two fabrics. Use your old frock for the part that takes the most material and then buy a little new material for the rest.

Figured materials combined with plain of a harmonizing color are stunning in wool, silk or cotton. To contrast textures in matching colors is another smart trick, and there is little danger of producing lines which cut the figure in an unbecoming place. Combine wool with silk, crepe and velvet with chiffon, or georgette, chiffons with lace or tulle, and cottons with batiste, handkerchief linen or voile.

156. Add these new sleeves to your old frocks.

Tunics and angel sleeves.

Last year's afternoon frock that is too short for this year of grace can be dropped low from a yoke of lace to make a stunning Sunday night frock with angel sleeves. The vogue for tunics is a blessing to those of us who have hoarded knee-length frocks. Skirts that seemed a total loss can now be lowered to decent length on bodice tops and combined with a new tunic blouse of lame or satin, or you can reverse the English and make a knee-length tunic of a too short frock, combining it with a new skirt. (Ill. 154.)

You can make an ankle-length dance frock by cutting off last year's dipping hemline evenly below the knees and adding an 18″ band of tulle.

Reclaim worn sleeves.

So often sleeves wear out before their time. Butterick has prepared special patterns to replace them.

If a sleeve is worn at the elbow, cut it off here and combine it with lace or chiffon (Ill. 155), or add a flare below the elbow, (Ill. 156). If it requires a whole new sleeve, give it dolman sleeves of contrasting fabric in matching color—chiffon sleeves for a velvet frock or velvet sleeves for a crêpe frock.

157. The French tied bow-knot.

The lingerie touch.

It is surprising how much a fresh lingerie touch in the form of a bow or a collar will do to modernize last season's dress. The Deltor is full of unusual suggestions for making the little collars and cuffs, bandings and chic lingerie bows that look so casual and so truly French.

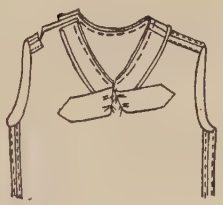
The mannequins on this page show two smart versions of the lingerie bow. Cut a straight strip of organdie, voile or batiste. Roll and whip or make a narrow hem around the four edges. You may have them picoted if you wish but hand work on lingerie details is always more desirable. Now make two bound vertical slits on the front of your blouse and gather your hemmed strip through the center and thread it through the slits. (Illustration 158.)

The French bow knot.

This same type of strip may be tied in a soft knot and used at the point of a V neckline with a collar of similar material tucked at the neckline to fit around the curve at the back of the neck and over the shoulder. (Illustration 157.)

158. The tailored bow finish.

159. Directions for making this shaped facing are found in the Deltor.



160. This is a variation of the finish shown above.

Fresh touches for little girls' dresses.

The Deltor will show you how to cut a shaped facing for the neckline of a child's dress with ends to cross in front, and how to stitch it to the inside of the neckline and fold it over to the outside. The ends of the little tabs are turned in and the right tab is lapped over the left one and the whole stitched down.

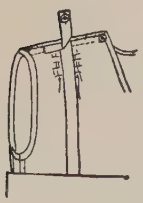
Illustration 160 varies this by lining the two ends of the facing and making a bound buttonhole in each tab. The tabs are not stitched down to the frock but are buttoned down with buttons sewed on each side of the center front.

161. Applying buckle finish to a cardigan.

There are many clever little touches that you can add to the necklines of last year's frocks and jackets that will make a youngster's eyes sparkle. Illustration 161 shows two little buckles posed each side of a neck with a band threaded through them. This doubled band is stitched down across the back to form the tailored collar.

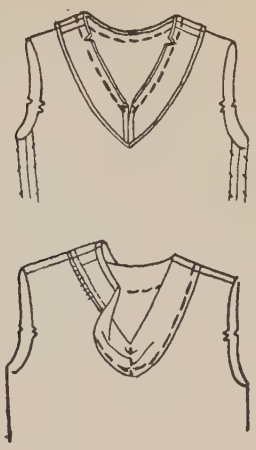
Sport clothes demand tailored necklines.

An effective use of the straight tie for blouses is shown in illustration 163.



162. A lingerie clasp like this for every frock.

163. This tie for sports blouses threads through bound slits.



164. This shaped facing is done in three steps.

Do this to any old blouse.

Make your tie double and cut the ends slanting. Slip the tie over the neckline and draw the ends out through two horizontal bound slashes and loop or tie in a bow.

You'll see this finish on many smart frocks.

A shaped facing applied to the neckline of a sports blouse is often used with a little suggestion of fullness at the center front over which is tacked a softly made knot. (Illustration 164.) Stitch the right side of your facing to the inside of the blouse. Turn it toward the outside, gather the center front of the facing and draw it up slightly. Baste and stitch the turned-in edges of the facing down to your blouse. Make a knot, tack at the center front, and stitch the turned-in edges of the ends down to your blouse.

Occasionally the ends of the facing are cut long enough to make the knot in one with the facing. The Deltor will show you how to do this.

165. Cut a tie like this.

166. Tie it like this.

167. This is the becoming capelet collar.

Capes and bertha collars are rejuvenating.

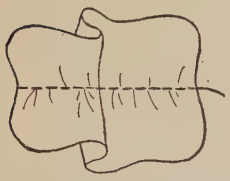
Have you ever considered removing the sleeves from your last season's dress and adding a capelet at the armhole or a cape collar or a bertha at the neckline? One of the most successful Sunday supper frocks of the season is an inspiration for just this treatment.

Full capelets of net are set into the armholes of a black satin frock, a net yoke fills in the neck and the hem is transparent net for at least 13 inches.

The Deltors of new Butterick patterns will show you how to cut and apply these touches to your old frocks. Patterns, Nos. 2996 and 3004 were the source for the good looking capelet collar on this page and the smart bertha on the next. The little tie, in both cases, adds a soft flattering touch at the point of the V.

These collars and berthas are particularly good in chiffon, georgette or soft silk crêpe.

168. Gather the butterfly bow.



169. This is the ravishing bertha collar.

Butterfly bows are effective.

If you like a perky touch, try a butterfly bow at the joining of your bertha collar in the front. Illustration 168 shows you how to make it, gathering it through the center. It may be inserted through two vertical slashes or shaped in a double bow and tacked at the center front as shown in illustration 169. The tie should be cut as in illustration 165, slightly shaped through the center, and made with a rolled hem.

For true economy.

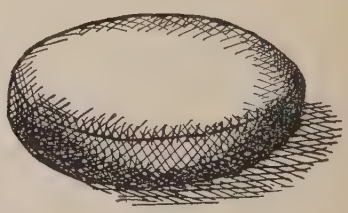
All these little remodeling tricks are only economy when your material is really worth wearing some more. If it was inexpensive to start with or is badly worn, it is no economy to make it over. But, a good frock that merely suffers from a change of style should by all means be salvaged. There is every hope in the world for its living a long and useful life if you make use of the help offered by the Butterick fashion service.

XII. PRESSING NEEDS FOR PRESSING

We want to tell you some of the things we have found out about pressing to help you give the professional appearance to your dressmaking. This chapter comes near the end of the book only because we have found no good place to put it in before. We feel that careful pressing is just as necessary to your dressmaking success as correct cutting or fitting or any of the other processes we have described.

You will need good tools.

Special boards and tailor's cushions will make your pressing much easier. There is a difference between ironing and pressing in the dressmaker's sense. When you press you seldom drag the iron along the material but you do pat the iron down on the cloth. That is, you really "press" against the cloth rather than draw a hot iron along a seam or an edge.



170. This is a tailor's cushion.

You need, of course, an electric iron or an ordinary six pound flat iron. A good ironing board is just as necessary. It should have a smooth, firm, but rather cushion-like surface. Ridges or hollows in your ironing board will cause the mark of the iron to be imprinted on your material.

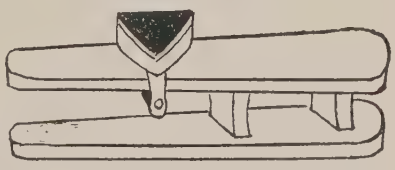
Your ironing board should be covered with at least four thicknesses of cotton felt which may be bought at any store that carries tailor's and dressmaker's sup-

plies. You can also buy heavy pads with accompanying unbleached muslin covers with the tapes attached. An old blanket folded over as many times as necessary may be used instead of pads. See to it, however, that there are no holes in the blanket as they will cause unevenness in the pressing surface.

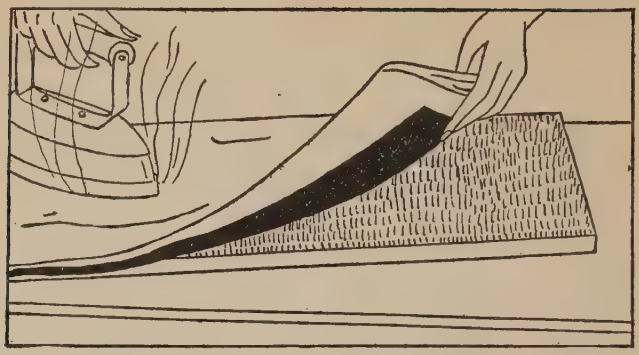
A tailor's cushion makes pressing scientific.

If you have never used a tailor's cushion, you have no conception of how easily your pressing can be done. The cushion is invaluable for pressing darts and curved seams like armhole seams. The cushion is shaped like a ham and is tightly stuffed with cotton rags. Sawdust is still better if you can get it easily. To make your cushion, cut two pieces of firm unbleached muslin, eighteen by fourteen inches, cutting them somewhat narrower at one end. Round off all the edges. Stitch the seam with a ⅜″ allowance, with a close machine stitch. (Ill. 170.)

Seams pressed over the cushion will open out very flat but no ridge or shiny mark from the seam allowance will show up on the right side of the garment. When pressing seams open, dampen the seam very slightly if the material is not injured by dampness, and press down on the seam using the iron carefully, taking it up and putting it down often. You may bear down heavily on the iron but you may not drag it. Very little dampness should be used on textures with lightly napped surfaces since pressing will flatten the nap.

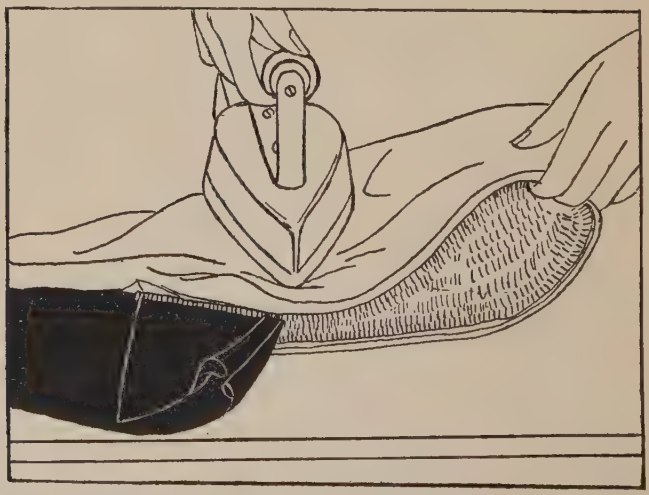


171. Sleeve board with iron in place for steaming or panneing.



172. Pressing a flat velvet surface on the special velvet board described on page 161.

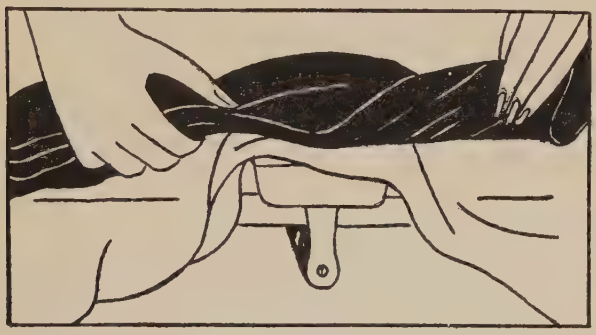
Little or no dampness should be used on silks. A damp cloth with the water wrung out and partly dried under the iron may be used on seams between the dress and the iron, usually on the wrong side of the garment.



173. Double the board when you press velvet edges.

Special pressing technique for velvets.

For pressing velvet sleeves and short seams, a sleeve board is very helpful. The board may be attached to a standard, (Ill. 171) or it may be just a plain board two or three feet long, tapering from six inches in width at one end to three inches at the other. Edges and ends should be rounded off. Your sleeve board should be padded just like your ironing board.



174. Steaming a pile fabric over a sleeve board.

Velvet, plush, and wool fabrics with a pile can be successfully pressed only on a wire pressing board made especially for the purpose. Short wires are set close together on a heavy canvas back. This may be thumb tacked to a flat board. The velvet is laid right side down against the wires so that when the pressing is done on the wrong side the pile sinks between the wires.

There is still another way to use the wire board. Where you wish to press a facing on a neckline or on the front of a coat made of nap fabrics remove the canvas from the board. Lay one side of the

garment against the wire surface; fold the canvas over on to the faced portion of the garment. Then lay a dampened cloth against the canvas and press. (Illustration 173.)

Steaming over a sleeve board.

If you should not care to get a velvet pressing board for occasional use you may steam your velvets and napped fabrics over your sleeve board.

Invert a heated iron and slip the handle over the small end of the sleeve board. Rest the ends of the sleeve board on some books or something to hold it steady. Cover the face of the hot iron with a damp cloth and gently draw the wrong side of the velvet over the dampened muslin.

Most tailors and cleaners have large steaming boards. If you find it difficult to steam your velvet things successfully it may be of greater assistance to you in your own dressmaking to send out garments of this kind to the tailor.

175. Press velvet seams on the wrong side over a wire board.

Panne velvet this way.

Panne or mirror velvet has the pile partly flattened. To get this effect on an ordinary erect pile velvet, iron the surface of the velvet in the direction of the nap. Velvet after being treated this way can be pressed like any other fabric in the ordinary way.

The home dressmaker presses like a professional.

You do practically all pressing on the wrong side of the fabric although suitings and heavy coating may be pressed on the right side, steaming with a damp cloth between the fabric and the iron. Press over this cloth until the pressing cloth is nearly dry. The heavier the fabric in the garment, the heavier the pressing cloth one uses. When wool fabric has been steamed this way on the right side, turn the garment wrong side out and press until the fabric is entirely dry.

If the material becomes shiny during the pressing remove the shine by placing a dry cloth over the shiny place. Over this place a damp cloth and with a hot iron press lightly over the spot. Where the nap has become flattened during pressing, the surface should be brushed with a stiff brush.

When pressing a skirt, turn it wrong side out and slip it over the ironing board. Pin the top and bottom of the skirt to the ironing board being careful to see that any plaits lie flat against the board. A damp pressing cloth is laid over the skirt material and pressed thoroughly until it is dry.

When pressing silk materials use a warm iron—never a hot one. The iron may be run under the plaits after the whole skirt has been pressed to flatten the part underneath.

Shrink your woolens before they get a chance.

Moisture shrinks woolens about two and a half inches to the yard. High grade woolen fabrics are usually shrunken by the manufacturer. But always play safe and buy enough to allow for possible shrinkage which may take place. Some stores will arrange to do your shrinking for you. If this service is not available you should take your material to a tailor to have it done. If this should not be possible shrink your fabric yourself.

You will need a large table, an ironing blanket and a piece of heavy unbleached muslin the width of your material and one half its length.

Wet the muslin with cold water and wring it out. Lay your woolen material face down on the table. Place the damp unbleached muslin on half of your woolen, smoothing it flat. Fold the other half of the woolen material over it and roll the material and the sponging cloth together in a tight roll. Let it lie over night covered with a piece of muslin. The next day unroll the material, pressing it dry on the wrong side as you unroll.

Woolens with a deep pile should be steamed instead of sponged. Use the same equipment as for sponging. Lay the pile fabric down on the pressing blanket with the wet muslin over it. Use a moderately hot iron and press it against the damp cloth just enough to let the steam penetrate the woolen material. Pass the iron over the muslin easily, do not let it rest anywhere lest the mark of the iron appear on the cloth.

XIII. TUBBING PARIS FROCKS AT HOME

Emancipation for washwomen.

The weekly wash would have no terrors if it consisted of the clothes we women wear. Fine materials and scanty garments, both as to size and number, have changed the whole aspect of wash day. In fact, one's personal wash might well be done in a wash bowl.

Successful results in washing our stockings, gloves, scarfs, dresses and soft, silky lingerie depend upon our washing methods.

Washing the little accessories has become so simple that it is possible at all times to step out looking immaculate to the smallest detail.

These are the new rules for washing.

1. Prepare moderately warm suds, with a mild, pure soap—flakes, beads or cake.
2. Squeeze or knead the suds through the garment from three to five minutes.
3. Rinse two or three times in lukewarm water.
4. Squeeze the water from the garment.
5. Roll tightly for a few minutes in a bath towel.
6. If colors are doubtful, remove from towel.
7. Iron on the wrong side with a moderate iron before the garment has become entirely dry.

Directions for preparing the suds.

Start with a small quantity of hot water in the pan or the basin. Dissolve the soap in the hot water and then add cold water to bring the temperature to about 100° F. or a temperature which feels comfortable to the hands. Do not wash any of your fine garments in

too hot water. If you want to be accurate, a tablespoon of soap flakes to a gallon of soft water makes the water just about soapy enough. Hard water requires more soap or a little borax or water softener. Great billows of fluffy suds get in the way of your washing and are a nuisance to rinse but the water should remain moderately sudsy. If the suds break down add more dissolved soap to the wash water.

The smart woman is a smart wash woman.

This is the way we wash our clothes. We do a great deal of squeezing and a very little or no rubbing. Shades of the good old wash board! Squeeze or knead the suds through the garment. When the water gets dark in color, wash the garments again in fresh suds for three to five minutes. Grimy edges or muddy spots may need a little light rubbing between the hands. Don't rub too long or too hard.

This is the way we rinse our clothes.

Two thorough rinsings should be sufficient, if plenty of water is used each time. The temperature of the water should be the same as you used for washing. If the colors show a tendency to run, the rinse water should be colder, or even cold, since cold water retards the running of color. White silks should be washed and rinsed in moderately warm water. Hot water as well as direct sunlight during drying will turn silk yellow. Finish white silks in a lightly blued rinse water.

This is the way we wring our clothes.

Remove the rinse water from your clothes by squeezing, not by wringing. Hard twisting strains and breaks

fine threads. Wringing out stockings and knitted silk undergarments will twist and weaken the threads so badly that runs may start. Knitted garments which do not need ironing should be pulled into shape and hung up to dry indoors away from direct sunlight or heat but preferably in a draft. Rayon garments should be hung up without clothes pins. The pressure of the wooden pin tends to break wet rayon threads.

When garments are to be ironed do not let them get thoroughly dry but roll up between two large bath towels or two pieces of an old sheet. Cover the roll with another towel and leave it rolled tightly until you are ready to iron. If the garment is colored and inclined to run roll it between towels to take out the excess moisture. Take it out immediately and shake it in a draft or before an electric fan until it is almost dry and press it immediately. The color in a garment seldom streaks while it is being washed but it may do so during drying of the garment if the garment drys too slowly. The trick is to wash quickly, absorb the excess moisture quickly, shake dry and press immediately.

We used to think that colors could be set by putting salt or vinegar in the water during washing. This is not the case. The only sure way to wash fugitive colors successfully is to have everything ready before you begin and then work fast.

This is the way we iron our clothes.

Your washing should have removed all the soil and loose dye from your garment. Then drying and ironing should be done rapidly—but do not hang anything on a hot radiator in your desire to speed up the drying process. It doesn't pay.

Consider weight and weave.

The weight and weave of your material determines how damp the garment should be when it is ironed. Some crepes in silks, synthetic fabrics or cotton should be ironed when they are practically dry. Elastic crepe weaves will stretch badly if ironed when moist. Flat weaves in silk, like broadcloth, radium or flat crepe, should be damp when ironed. Most silks, however, are ironed when practically dry since moist silk when ironed with a hot iron becomes stiff and wiry looking. If a silk material needs to be dampened do not sprinkle it but roll it up with a slightly damp cheese cloth. The moisture will penetrate evenly.

Don't run a temperature.

Too hot an iron will injure fabrics. An iron which sizzles slightly when touched with a moist finger is safe for cottons. A slightly cooler iron should be used for silks and a much cooler iron should be used for synthetic fabrics. There are electric irons on the market which can be adjusted to three temperatures, low, medium, and high. There will shortly be irons which not only have temperature controls but will also have temperature indicators as well.

Garments are usually pressed on the wrong side. Where you have to press double material, press first on the wrong side, then cover the right side with a piece of cheese cloth and press again on the right side. When ironing, the strokes of the iron should follow either the lengthwise grain or the crosswise grain of the material. Iron with the threads of material, not diagonally across them. Loose ends on a garment are usually ironed first, then the sleeves, and then the body of the garment. One usually works from the top towards the bottom.

Keep the plaits under control.

An easy way to launder plaited collars is to run a row of bastings to hold down the plaits at the edge. Plaits in skirts should be basted down at the bottom and at intervals of 6 or 8 inches up the skirt, before the dress is washed.

Graceful flares must hold their shape.

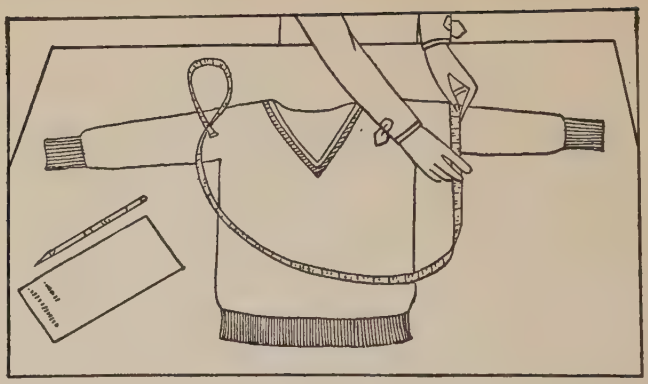
Generally speaking, it is better to get the effect of fullness in wash dresses by means of plaits rather than flares since flaring sections present greater difficulty in ironing. Always iron flares along either the lengthwise or the crosswise thread of the weave—never iron on the bias. This will keep your circular flares in position. Ironing on the bias will pull the flared portion of your skirt out of place and make the skirt hang badly. Hang your dress up for a day or so before wearing it so that the flared part of the skirt will fall into line.

Use beaded garments gently.

If you should need to launder a beaded dress or collar, use the same method as for thin crepe. Do not put beaded garments through the wringer. You will break the beads. To iron, lay the garment right side down on a turkish towel or soft pressing surface and iron on the wrong side. This should be done also with embroidered garments so that the embroidered design will stand up from the surface.

To dye or not to dye.

When pastel colored garments have lost their color during washing one of the good tinted washing dyes or dye soaps will restore their freshness.



176. Measure woolens carefully before washing.

Washing no longer shrinks our woolens.

Washing woolens is not easy. The modern way of washing, however, will keep them from shrinking if we follow these directions in every respect. Wool fibres which are spun to make wool yarn and thread have a surface made up of small overlapping scales. The natural oil in the sheep's skin keeps these tiny scales lubricated and soft. When the wool is cut off, the scales show a tendency to slowly dry out. Incorrect washing will cause the wool fibre to harden, stiffen and draw together, in other words, shrink, as well as become yellow in color. Hard shrunken woolen fabrics have not only become shorter than they were originally but they have lost a great deal of their warmth. Our washing then, must preserve the softness and fluffiness which the wool had when it came from the sheep's back in all its lovely color.

There are four easily avoidable conditions which tend to destroy the softness of woolens and make them shrink. The first is hard rubbing while wet, the sec-

ond is the placing of the material in hot water, the third is a sudden change from hot to cold water during washing or rinsing, and the fourth is the presence of strong alkali in the soap used for washing.

Hard rubbing or friction will cause woolens to shrink and get board-like more quickly than anything else. Since this is the case, dirt should be squeezed and floated out of woolen materials, never rubbed.

Take a look at the weather.

Before you embark on a laundry job on your blankets or Junior's white flannel trousers, take a look at the weather. If the day is sticky and humid and breathless even though the sun is shining, postpone your laundry day. To dry woolens successfully you need clear fresh air and a good breeze. If the pieces are small like the children's white berets, you can hasten drying by turning on the electric fan.

Measure your sweaters before you wash.

Measure the size of your woolen garments before you begin to wash them, sleeve lengths, width across the chest, length of underarm seam, length of shoulder line, width at the bottom, and write these measurements down.

Baby's stockings and little shirts should be slipped on the right sized wooden drying frames in order to dry them quickly and keep them the correct size.

Wash woolens this way.

Washing water and all rinsing waters, as well, for woolens, should be lukewarm. Now, just what do we mean by that? Well, if you have a thermometer make

the water somewhere between 95° and 105°. This temperature feels just comfortably warm to your hands. It is perfectly safe for woolens since it does not draw out the natural oils in the woolen yarn.

Bear in mind as you wash your woolen clothes that the temperature of every water bath you use must be the same—lukewarm. You may need to use two soap baths if the garment is quite soiled and at least three rinse waters.

The more suds the better.

Plenty of suds is necessary for washing wools, since heavy suds will act as a cushion between the surfaces of the woolen garment as you pat and squeeze it. The suds act as a lubricant and they also assist very greatly in floating out the dirt.

Soap flakes usually make the best suds although a bar of soap may be dissolved and whisked into suds in a pan or bowl of very hot water, which, of course, must be reduced to the right temperature before the woolen garment is put in. If the water is at all hard, borax will help to soften it. If the water in your locality is very bad you had better add a little borax and soap to each rinse water also.

Woolen garments may be washed by hand or in a washing machine but they should not be overcrowded. Do not try to wash too many garments at a time, and squeeze or agitate the garments in the sudsy bath only about fifteen minutes.

As you take the garment from the water gather it up in your hands so as to prevent the weight of the wet garment from pulling any part of it out of shape. Wools stretch so easily.

This is the way we squeeze and dry.

Squeeze out the excess water gently with the hands or between the rollers in a wringer. Loosen the pressure of the rollers so that there is no danger of flattening down the fuzzy wool yarn. Get the moisture out by successive squeezings or trips through the wringer rather than attempting to get the water out all at once. Shake the garment back to fluffiness.

Small pieces may be squeezed by hand but not twisted, then placed in a bath towel and the bath towel squeezed slightly to remove excess moisture.

Sweaters and knitted wool articles should be dried flat on a table spread out to the original size and shape in accordance with the measurements you took before you washed the garment.

Hang woven woolen garments like flannel jackets on hangers until partly dry. Move them about occasionally so that the water does not settle at the bottom. Colored flannels may develop a dark uneven color streak at the bottom if moisture is allowed to settle in the hems. Press flannel on the wrong side before the garment is entirely dry if you would preserve that new look.

To dry blankets, place them on a long line out-of-doors if possible, and in the shade, or on a curtain stretcher. Hang the colored borders so that the stripes run perpendicular to the line. If there is any tendency for the colors to run they will not run into each other. Before the blankets are completely dry, shake them and fluff them up. Fluffy blankets are always warmer than flat ones.

All we have said about smart ways to wash woolens may be summed up in the following rules.

The rule of eleven.

1. Wash before very soiled.
2. Choose a clear breezy day.
3. Measure knit goods before wetting.
4. Wash with a mild soap containing no free alkali.
5. Have water temperature between 95° and 105° F.
6. Have wash and rinse waters same temperature.
7. Rinse till last water is clear.
8. Do not twist or wring between tight rolls.
9. Shape and measure knit goods before drying.
10. Dry quickly, but not in strong sun.
11. Place in draught or use electric fan to dry indoors.

If you can see the spot, so can everyone else.

Did the little boy who sits back of Mary "throw ink on her dress"? Most certainly not, but somehow the ink spot got there. And what of the lettuce leaf that came to life when your fork touched it and showered little spots of French dressing on your new silk crepe blouse. Two of life's minor tragedies!

Each stain is a problem in itself. There can be no universal stain remover. Each fiber, cotton, wool, silk, linen and rayon has a different chemical composition and reacts differently to commercial stain removers. A stain remover might be successful on some materials and destructive to others.

To remove ink stains.

Let us explain how easily writing ink can be removed by the Delineator Home Institute method. It has been used successfully not only on white materials but on colored ones as well. This, however, depends on the character of the dye. Experiment first, on a part of the garment which does not show.

You need a small bottle of hydrogen peroxide and an ounce or two of oxalic acid crystals. Use the peroxide full strength but dissolve one level tablespoon of oxalic acid crystals in a cup of water. Now, a word of caution: dissolved oxalic acid looks just like clear water and it has no odor but it is a deadly poison. So put the solution in a small bottle, label it plainly, and keep it well out of reach on a high shelf.

Now, put the tea kettle on to boil. Then wash or sponge the ink stain with soapy water. Use a medicine dropper, glass rod or orange wood stick and drop on the spot a few drops of hydrogen peroxide; a drop or two at a time is enough. Use your peroxide sparingly if the garment is colored. Hold the stain close to the steam at the spout of the boiling tea kettle. You will notice the dark color of the ink spot begin to fade out to a dirty yellow. Use more peroxide and steam until the spot becomes a clear faint yellow.

Now rinse the steamed spot in warm water and touch with a drop or two of the dissolved oxalic acid. The yellow stain will probably disappear but if it shouldn't immediately, hold it for a moment in the steam. Be careful not to steam more than a second or two after the oxalic acid has been used because the combination of heat and oxalic acid may destroy the fabric.

If at first you don't succeed.

If you notice a faint blue spot appearing when the oxalic is applied, that shows that the first treatment with peroxide was not complete, so you had better repeat the treatment with peroxide again. The final treatment with oxalic will then be successful. Finally, the spot being entirely removed, rinse the moist part of your garment thoroughly through several waters.

And now to rout the demon grease spot.

Success in removing these spots without leaving any suggestion of a ring depends more on skill and technique in handling the fabric than upon the virtues of the grease solvent or commercial stain remover. There are a number of good preparations on the market for removing grease. The trick is not so much to remove the spot as to do it without leaving rings, smudges, or an area that looks too clean for the rest of the garment. It can be done successfully, however, or if a slight contrast between the cleaned place and the rest of the garment is noticeable that probably is better than a decidedly dirty spot or stain on the dress.

Grease solvents will evaporate from cloth very quickly but grease will not, and even when it is floated out of the spot it will show up in the fabric after the stain remover has evaporated unless it is taken up by some absorbent material used under the stained garment while it was in solution in the stain remover. Part of the grease is taken up by the sponging cloth with which you apply the grease remover but a folded absorbent cloth should be placed under the place you are sponging to act as a wick to draw up and absorb the grease and the grease solvent.

Another equally important point is to use your stain remover sparingly and if necessary, repeat the operation rather than squeeze cleaning fluid from the sponging cloth on to the material. In other words, persistent, very light sponging, with a slightly moistened cloth is much better than wet and drippy applications. The stroking, sponging motion should be carried over the spot and gradually out from the spot into the clean part of the garment on all sides.

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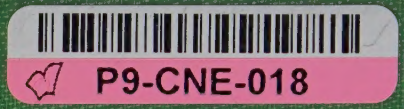
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